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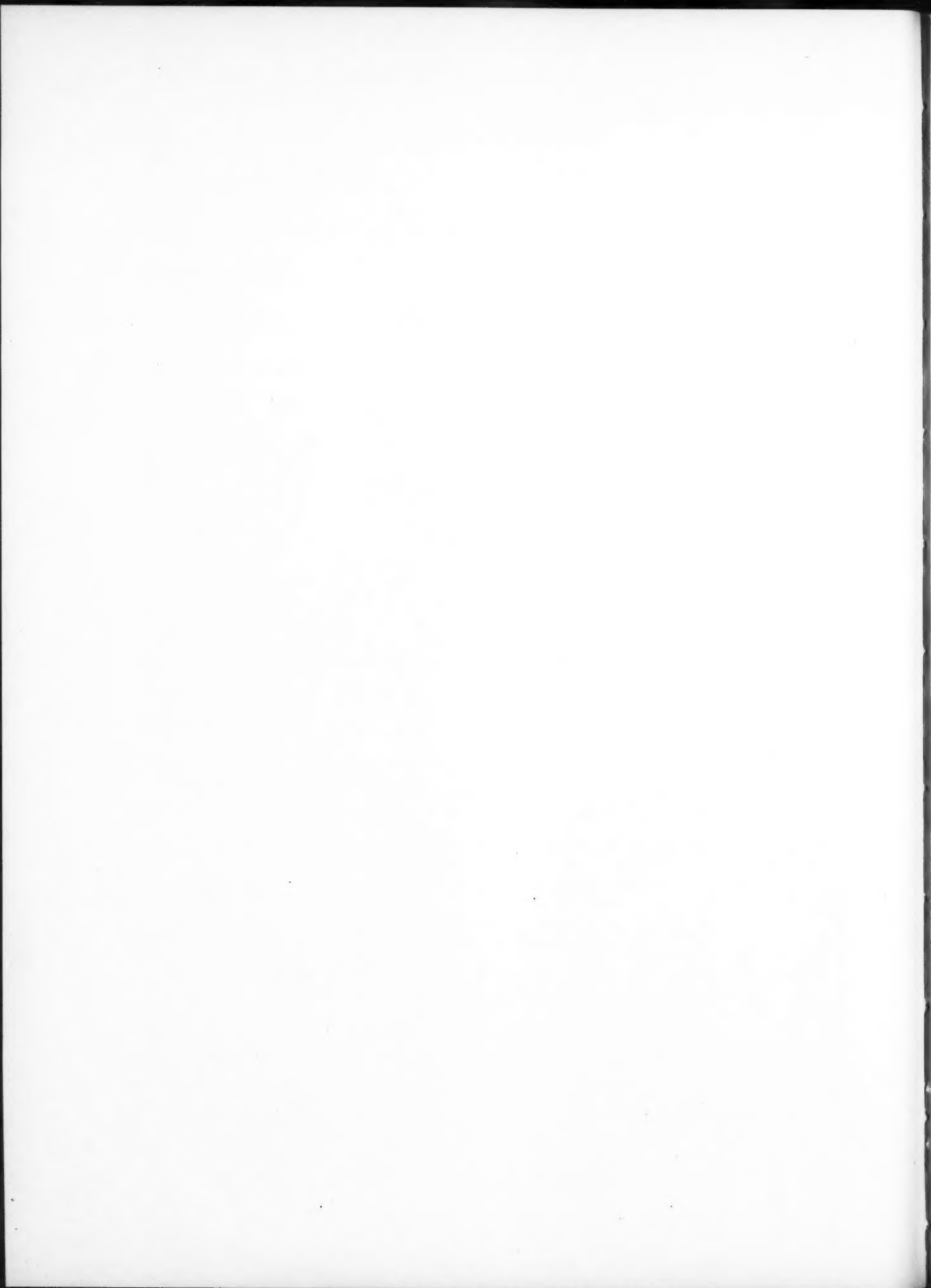
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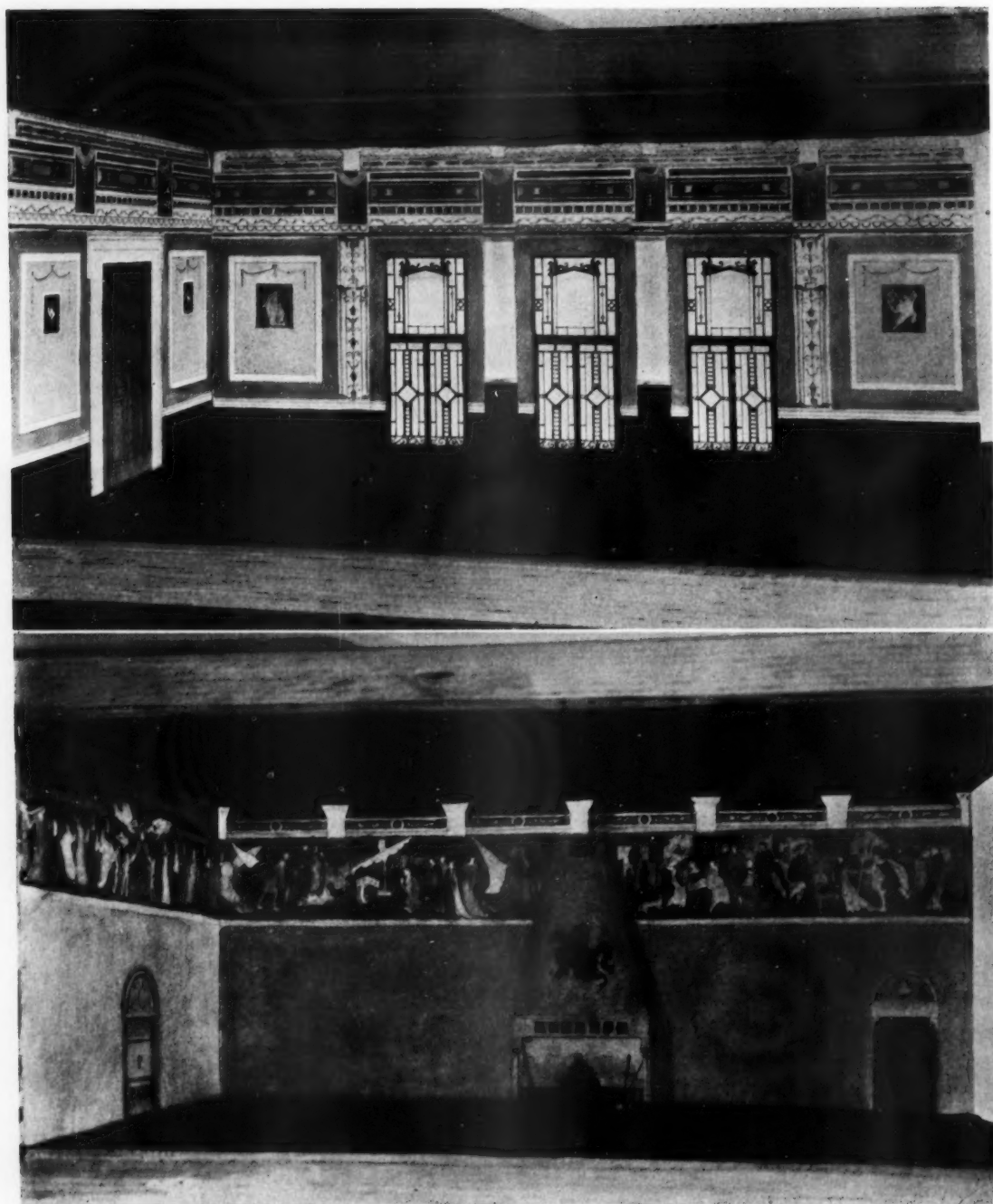
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* Copies of the "Model Form of Law for the Registration of Architects" will be sent complimentary, on request, by the Executive Secretary, The Octagon, Washington, D. C.



COLLABORATION COMPETITION OF THE ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME
Problem: "An Entrance Hall of a Museum." (Above) Prize Winning Design.
Allmon Fordyce, the Architect. Jorge de la Reza, the Painter. Warren T. Mosman, the Sculptor
(Below) J. L. Peacock, the Architect. F. S. Vance, the Painter. S. S. Farnam, the Sculptor

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Collaboration in Art Education

By EVERETT VICTOR MEEKS, M. A., F. A. I. A.

Dean of the School of the Fine Arts and Chairman of the Department of Architecture, Yale University

RUSKIN has said that "art is the work of the whole spirit of man." History has proven that this is true. The climax in Greek art was the truest possible reflection of the climax of Greek civilization. The age of Augustus was the golden age of Roman art. Mediæval life reached its highest development as the great cathedral reached the ultimate. And how true is it that all branches of reborn learning found the keenest contemporary expression in the art development of the renaissance.

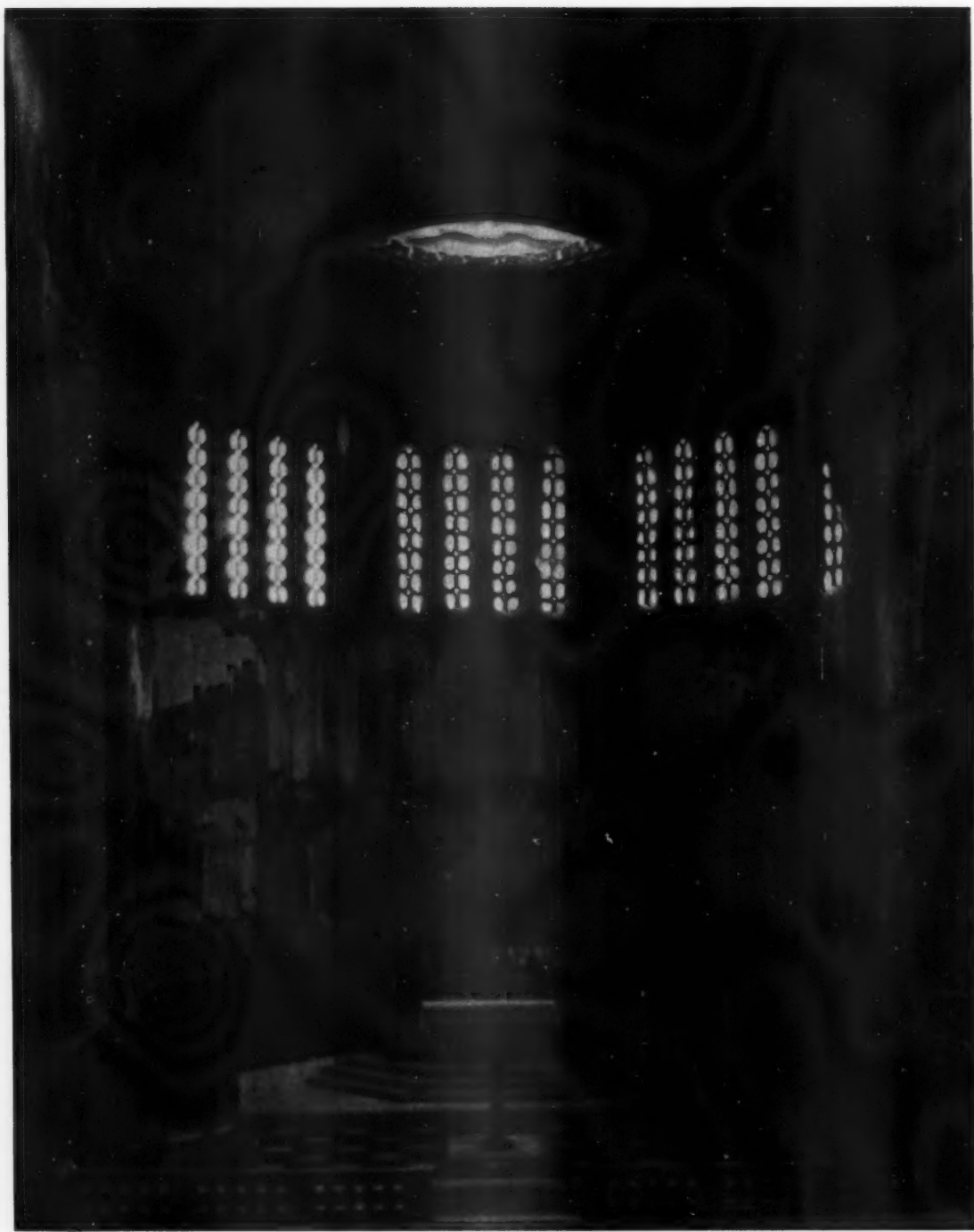
Throughout the history of civilization it remained for the nineteenth century to separate the idea of art into independent unit concepts. The fifteenth and sixteenth centuries produced great artists. The nineteenth century produced architects, painters, sculptors and craftsmen. And with this separation of art into "the arts" came an unfortunate parallel dissolution of taste and with it the natural removal of fair incentive to the art career. In a period of social and mechanical upheaval the active minds of eager, intelligent, young men were consequently diverted to the possibilities of the social and political career and particularly to the development of mechanical invention and the new vistas opened by the mechanical era. The new complication in life arising everywhere and in every field resulted in the tendency to determine specialization.

This fundamental upheaval in turn duly reacted on the artists. So that today we have not only painters, but water-colorists and etchers; not only sculptors, but medallists; not only architects, but landscape gardeners

and interior decorators; not only craftsmen, but iron-workers, glassworkers and a host of other specialists. If, therefore, we are to bring the arts together again it is beginning to appear to many thinking people that the most evident step in a possible "reconstruction" is to encourage collaboration between artists, to the end that those of one craft may know the relation of the other crafts to his own and vice versa; may know in what way what he is creating may affect his fellow workers in the arts. Naturally, therefore, those interested in education feel that the problem of collaboration in art education is distinctly one for them to solve.

The collaborative problem, that is a design or project in which the students in two or more of the arts work together seems, at first blush, to offer the most ready means for bringing students together in an intimate study of each other's methods. And successful results have been brought about in this way. Such collaboration is one of the principal features of the program of study followed at Rome by the Fellows at the American Academy. Each year "teams" are formed and a competition on a given program follows.

The value of such association cannot be overestimated. One is continually told that it forms one of the most interesting and profitable experiences of the year. Inspired by their experience in Rome, the Alumni of the American Academy last year instituted a prize competition for teams, each formed of an architect, a painter, and a sculptor from the various ateliers and schools. It is to be regretted that only one school, that at Yale, sent



COLLABORATION BETWEEN THE PAINTER AND THE ARCHITECT
SAINT-LOUIS DE VINCENNES

Views of this church are not to be reproduced without permission from MM. Marrass & Droz, the Architects

COLLABORATION IN ART EDUCATION

in problems. But the results at that particular school were of so stimulating a nature that partly through the encouragement given by the jury, but more particularly as a result of the experiment, the faculty of the Yale School of the Fine Arts determined to make such problems a regular feature of the year's curriculum and thus further stimulate the interest of the various students of the several departments in each other's work. Not daunted by last year's slim response, the Alumni of the Rome Academy have issued another program and have again offered prizes. It is devoutly to be hoped that the response will be more widespread and the results even further justify the important lead taken by this younger group of outstanding artists.

There is of course one handicap that occurs in such problems and that is that the painter and sculptor students are forced to work at "scale," as well as the young architect. The latter, however, is used to designing in this manner; furthermore, where all work is at scale, his work may often seem to count for more in the common result. This might be overcome by requiring supplementary larger scale details of the painting and sculpture as well as of the architecture submitted, perhaps thus forming the subject and program of a second competition. It would have the additional advantage of carrying the student farther along toward real conditions. To those who have watched the actual operation of such collaborative student work all question of its value has disappeared. Merely to listen to the discussion that arises between collaborating students is an inspiration to the instructor and a guarantee that his work is being almost automatically supplemented and in a surprisingly effective fashion.

The American Academy in Rome is not the only great art teaching agency which has fostered the collaborative problem for students of art. That other great factor for stimulating creative art, the Beaux Arts Institute of Design, by the very nature of its make-up, is now caring for and inspiring students in all three of the "parent" arts, as well as in some of the so-called "minor" arts. A recent problem—The Emerson Prize—was given upon a program planned for painters and architects alike, the subject being the design in color of a proscenium arch and curtain.

Where painting and architecture students could work side by side, as in some of our schools, the actual contact in solving the same problem was of decided mutual stimulation and brought about a degree of understanding which was immediately apparent to those who watched the development of the various designs. Even when prepared by separate groups the final result in exhibition and publication must have been received and assimilated in a way to cause the mutual benefit bound to arise from such contact. Meanwhile every month the successive Beaux-Arts mural painting competitions are bringing painting students into a closer communion with architectural students, particularly where these competitions

are carried out in schools possessing departments of both painting and architecture.

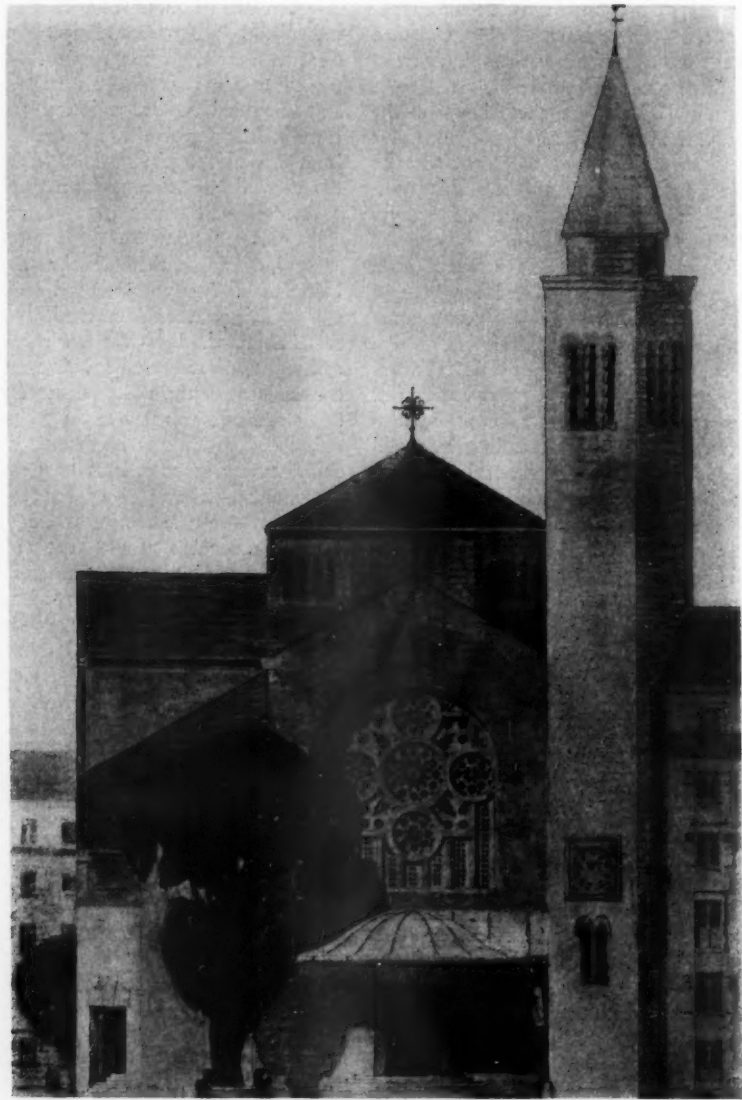
Certain schools are fortunate in carrying curricula in landscape and formal architecture side by side, with a common curriculum in many subjects. Perhaps the most interesting development along this line has been at Lake Forest, Illinois, in the remarkable summer school for picked students sponsored by Mr. Walter S. Brewster and seconded so enthusiastically by Feruccio Vitale. Here scholarship students in architecture and landscape from certain schools in the Middle West are brought together in close artistic relationship under circumstances which offer the most extraordinary opportunities for collaborative work.

And, of course, there are the schools at The Carnegie Institute of Technology, at the University of Oregon and at Yale, where full curricula in many—most—of the arts are carried. It is here that peculiar opportunities for collaborative study and interchange of curriculum offer tremendous possibilities. Many of these possibilities are being realized, many are on the way to realization.

If collaboration goes no further in schools of collegiate or university scope it is at least possible to require all students specializing in one of the arts—if specialize they must—to take courses in the "history" of the other arts. Practice has proven this feasible. And there is the further advantage that such courses may be made at the same time available for students following a more academic program, young men or women who may wish a critical knowledge of the arts leading to appreciation, but have not time for an extended election of creative art courses. When the courses are given with both technical and academic students in the classes, the instructor, if he is to carry his message, finds himself bound to present his subject in a way stimulating to both groups, to their mutual benefit. Then there are courses which may be taken in common by students in all the arts, such as ornament, general composition, color, aesthetics, etc.

But this means that above all in college teaching the instructors should be men of broad vision, the historian should know about the technique of painting, and the technician should know his history. This is not impossible, for it is being done. Out of the contacts thus established are bound to arise suggestions for further association. Above all, the advantage to be gained by such association is that the students are bound to recognize and welcome general common principles of design and composition, to get again and again glimpses of that higher something that Ruskin finds inherent in the very definition of art.

The objection has been raised that our schools of art, which have developed in most cases along specialized lines of painting and sculpture on the one hand, architecture on another, or "applied art"—whatever this may mean—have not the means for bringing about teaching along collaborative lines. Certainly in these

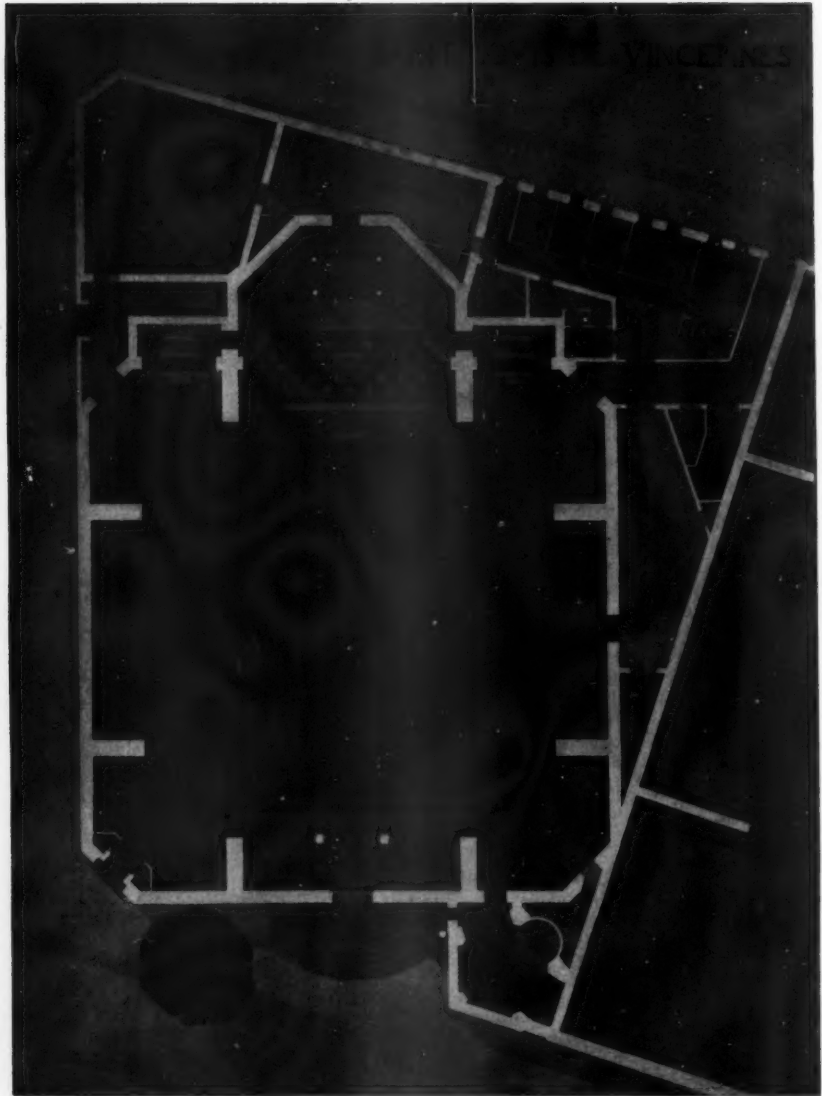


A TYPE OF MODERN CHURCH IN FRANCE MARKED BY EXTREME SIMPLICITY
SAINT-LOUIS DE VINCENNES, MAIN FACADE

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SIMPLICITY OF ARCHITECTURAL PLAN COMBINED WITH
ELABORATENESS OF MURAL DECORATION. SAINT-LOUIS DE VINCENNES



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COLLABORATION IN ART EDUCATION

piping times of co-operation between universities in art teaching, such special schools which are situated in large cities, or in or near college towns—and most of them are—should be able to arrange an association with the near-by university or college, whereby their students may attend courses in art history in exchange for courses in design, drawing, modeling, or painting. This is now more particularly true in view of the intense development of art curricula at present going on in the colleges and universities throughout the country.

When such exchange is arranged students thus inter-changing are bound, in both instances, to get a broader approach to the arts. If all students in art were thus enrolled and required to take a general course in art allying all the arts, a course designed to cultivate visual capacity and not merely to give critical data, students of the various arts, creators and critics alike, would find a common meeting place, physical and intellectual, and contacts would be established which should lead to mutual tolerance and mutual understanding and perhaps a further development of curricula. Already, more than once, it has been proposed in certain universities and colleges that *all* students in the college should take such a course, so fundamental in general education are certain thinking educators again coming to consider the fine arts. It is recognized that all educated young people are bound to follow a course of study leading to a general introductory knowledge of language and literature, of history, and of science. The most vivid record, and at the same time the most accurate, which civilization has left, is art. It is inspiring to find that we are now at last taking fine arts back into our curricula, no longer under toleration, as a decade ago, but as a matter of course.

And just as most of our colleges are requiring a well-balanced general training for the bachelor's degree, so it is fair to assume that from now on more and more of them will find the scales unevenly poised until art, all in its due share, shall be a part of the mental equipment offered the young man and young woman, and required, if they are to be "certified" as educated, as "bachelors of arts."

In a university numerous other highly valuable methods of mutual insight are available. Heretofore and even at present, fortunately in lesser degree, the creative artist has been somewhat suspicious of those who have spoken about art and criticized it but have not performed. In this they have been often fairly justified, for many historians and critics have been grievously at fault in their undue emphasis on the quality of the art of the past at the expense of the art of the present. If, instead of seeing the art of the present through the eyes of the past, more would interpret the art of the past through the eyes of the present, more would surely find the immediate response that youth knows so well how to give.

Some months ago the head of the Fine Arts Department of one of the greatest of our American universities was quoted as having made the statement that "the purpose of a university Fine Arts Department is not the

creation of artists." May it not just as well have been said that the university is not the place to train scientists, or lawyers, or physicians, or clergymen? Why, if our universities are not to encourage "artists," should they offer training for prospective poets, dramatists or writers of any sort, who by disposition and mental make-up are artists merely in other fields? Why discriminate against creative work in fine art, so closely allied to these other arts, when it is the prayer of teachers in all these other fields that they may have the creative minds to train. On the contrary, it would seem that if we are to carry on the torch of veritable and living art it is by giving the fullest training possible to the eager young minds that crave it, not only by turning their minds backward in a survey of the beauty of the past, but also by giving them the chance to create along clear and sane lines together with the fullest possible advantages of technical instruction, well planned, well administered, and comprehensively carried out.

This the university can do if it will plan for and develop the dual program of both academic and technical curricula. And when all the opportunities that a great university can offer are thus brought within reach of the young artist who craves education that he may in turn apply it, we then have offered the greatest possible incentive and impetus to the development of talent and the continuance and growth of style. Where, if not in the university, may this comprehensive, co-ordinated, collaborative, stimulating training be possible?

It is inspiring to think of the new museums that are springing up in our universities and colleges. Last June Harvard opened up the splendid new Fogg, a great teaching museum specially equipped and planned for university students in fine art, an art laboratory. Next October, Yale is to open her great new art gallery and art classroom building, connected, not only academically, but physically, by a stone archway and covered bridge with the active School of Fine Arts. And so it goes. Almost weekly one hears of the establishment of art collections or curricula in this or that school, college or university.

The value of exhibitions may or may not be great, in proportion as they are planned or not planned, arranged or not arranged, to arrest the attention, carry the message, invite to study. In those educational centers where many of the arts are taught the value of eclectic exhibitions properly organized is apparent. But in the case of the institution where, for instance, there is a school or department of architecture, but the other arts are not taught, at least technically, how stimulating to young architects in the making, particularly those remote from great municipal galleries, is a small, well-chosen traveling exhibition of paintings, or of prints and water colors, or of mental work, hanging for a week upon the walls of the local exhibition room. How stimulating, where sculpture or mural painting, for instance, is taught is a well-chosen collection of architectural projects. Nothing is easier to

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transport or hang than textiles. No matter what art the student is stressing, we shall not in this generation get away from specialization, if he comes in daily contact with beauty, which he is always seeking, in another form, it may arrest his attention, stimulate his curiosity and enrich his art knowledge.

Where, therefore, a museum occurs in a university, it should be planned and arranged for constant use. The Fogg in Cambridge is especially to be commended in this respect. In fact, there are two recent cases where university galleries are so planned that the path to and from lecture and classrooms lead by and through exhibitions, in one case this exhibition space being the place where temporary loan exhibitions and exhibitions of student work are to be hung.

The new conception of the museum of art is but another evidence of the possibilities of re-allying the arts in education. No longer do we arrange our pictures all together, close together; and our sculpture in great mortuary halls. No longer do we segregate furniture, faience and glass; nor do we hang our textiles on closely packed revolving frames and place our prints off by themselves and our water colors in serried rows in side galleries. Detroit, in her new museum, developed under the talented direction of Paul Cret, exhibits the art culture of the period in rooms designed in the corresponding styles of the respective periods. Paintings and sculpture, bronzes and prints, furniture and metal work, textiles and glass are arranged together and the arts rejoined.

The visitor to the gallery, therefore, not only sees and studies the objects but literally bathes in the atmosphere of a period, among the works of art of the period, so assembled from the many fields of art as to give a true impression of the art culture of the epoch. Disclosed in logical sequence, a system of galleries so arranged will give a visual survey of the history of art of such comprehensiveness and yet of such intensity, period by period, that the educational value of the museum itself is at last justified and the stimulus to mutual understanding between the arts unquestioned; static but forceful collaboration. It should be easy for the present generation to draw from it a dynamic common impetus. It is on this program that the latest of our university museums is being planned.

Another valuable method of inoculating the students specializing in one art with the "virus" of the other art is by what may be called "cross-criticism." The painters on the faculty may be called in to criticize the students in architecture, particularly at the time of rendering, especially in these days of highly developed student use of tempera and other media. Vice versa the critics in architecture, almost invariably the leading designers in the profession, are invaluable in criticizing the compositions of painters and sculptors. We all know the sculptor's mastery of three dimensions. Some of the most intelligent

criticism given to architects comes from the practitioners in this sister art.

Man is a social animal; at the student stage he manifests this in an uncontrollable desire to join clubs and fraternities, or to form new ones. When such associations grow up among students in the arts, they almost invariably are on a high plane and assume a high standard and can and do function to the immeasurable good of the members. The customary practice at the institution with which the writer is most familiar is for the club from time to time to invite leaders in the arts to come and spend an informal evening with the members. When these invitations are extended to painters, sculptors, architects and craftsmen together or in turn, as may often be the case, the students get contact, not only with the leaders in their own active professional world, but with the masters in the other arts. One of the real secrets of the successful teaching of art is not to be found in any method or system. It is to be found within the spirit of the students themselves. The investigation of the principles of art is a democratic experience, particularly in creative work. College barriers are broken down and student bitternesses disappear in the common enthusiasm the student experiences where his work takes him into the realms of the beautiful. Amongst art students there thus seems to develop an *esprit de corps* which students along other lines and in other fields do not seem to experience in anything like degree.

Direct collaboration for the student of art, therefore, seems possible in three main ways: (a) the collaborative problem where students of various arts work together—by far the most stimulating and fruitful collaboration, but the most difficult to operate in a practical way in a school, college, or university; (b) the interchange of courses on the one hand and on the other special courses where students specializing in one art nevertheless follow courses in the other arts, comparatively easy from the point of view of curriculum; and (c) common exhibitions of current art, professional and student—of indirect but nevertheless undeniable influence and value and also comparatively easy of operation.

Furthermore and finally, indirect collaboration among students of art may be found and fostered in the mutual understanding between creators and critics. The creative artist on the one hand may be fond of looking at art through the reducing glass, eliminating extraneous detail, it is true, but thus often glorifying technique at the expense of intellectual quality. Youth is particularly susceptible to the ceremonies, secret mysteries and esoteric hocus-pocus of "cults" and "isms." How careful we should be to give every one of these young people a fair chance. Above all, let us teach with a broad vision to the sane and ever-present evidences of beauty about us in its many and varied forms.

The analyzing critic on the other hand may be too fond of looking at art through the magnifying glass, glorifying

OUR INDUSTRIAL ART

extraneous detail at the expense of æsthetic quality. Let us, therefore, in the arts, just as well as in all other branches of learning, teach that in all pursuits where the analytical method is employed it is in order that by learning and knowing the component elements we may recompose these according to our inclination or talent and thereby add to the ever-unfolding knowledge of the world. Thus it is that great schools of philosophy have developed, that great schools of science have developed, that great schools of art have developed.

There is a common meeting ground of understanding which it is the duty of teachers of art to recognize and preach. Art in its varied and subtle phases has a world of delight to offer to those who meet her with an open

mind. In our colleges where we who teach go forward to meet the selected and privileged youth who have the good fortune to qualify for higher education, eager, active, investigating and creating minds, all opportunity possible must be offered to meet, catch the attention of and stimulate all types of mind. Art education, through its curricula and methods, must, therefore, offer all reasonable approaches to knowledge, so that each young student, according to his perseverance, talent or genius, may achieve the knowledge of beauty that is his by right and the ability not only to assimilate but create it, that he may hand it on in turn amplified and enriched to the generations of youth which follow.

Our Industrial Art

RANDOM REFLECTIONS ON THE STATE OF DESIGN

By RICHARD F. BACH

Associate in Industrial Arts

The Metropolitan Museum of Art, New York City

ONE reads in the current press of "mechanical industrialism and the progressive enslavement of men's souls." The machine is pictured as a juggernaut (army tank is the modern concept) running amuck down the main highway of civilization and crunching under its iron weight the fine gardens of culture. One wonders what havoc this quantity production must daily wreak upon the fair flowered fields of art.

Called to unrelenting defense of principles and methods rendered sacrosanct by usage and anointed by time, some adopt the toga, a garment ill suited to modern convenience, and call down execrations upon those who have defiled the fragile body of craftsmanship. These are, in a manner of speaking, the fundamentalists. Their creed demands stolid adherence to tenets which, if carried to a logical conclusion, would prevent most of us from having well-designed furnishings in our homes, or it would deprive us of them at least until the old order had been restored or else a new social system established. Others adopt the insurgency of the modernists, recast the old material in the mold of the minute and rush madly into anything that is brazenly novel or intriguingly different. They give us furnishings galore, not in well-organized quantity output but in the prodigious tumbling mass of a famous short story about prolific pigs.

It is the function of common sense to find that touchstone of sane method which is called the happy mean. In industrial art as in religion the extremes of old and new can never live side by side in equal strength; presently the new wins. It always has won; the human demand for constant difference from that which exists about us insists upon its winning. This is progress, though whether progress not only implies but really brings

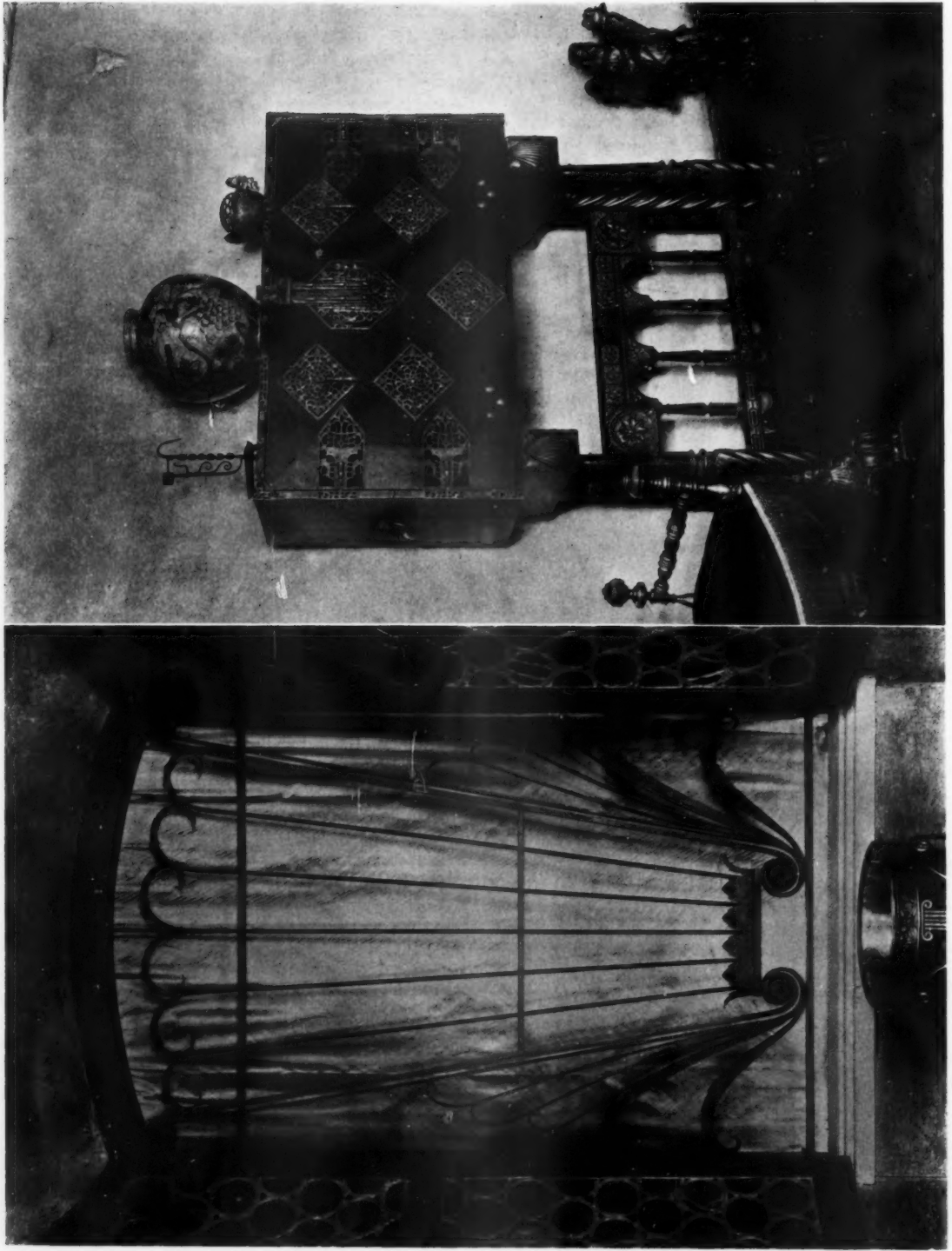
improvement depends upon the object of art in which it is manifested and the state of mind of the beholder or user of that object.

There can be no stalemate in industrial art design. The need for turnover to guarantee investments in factories and stores assures us of this. Conservatism in design is then easily explained: it is but a type of design, not a religious adherence. It remains to us only as a congeries of salable forms and its vestiges, as all interested can see, are gradually disappearing. To replace them new conceptions are struggling into the foreground of attention. Very slowly these now gather strength and supporters. In the end we shall see their representative value, accept them as the gospel of a new day, or of a regeneration, a risorgimento.

So that is originality? Indeed, that and much else. Creative force does not thrive in a vacuum. Discard the forms on which art has lived in the past and you are in the position of learning your lesson without a textbook. Fortunately these past forms are not the only text needed. They are not to be permitted to reach into the present, like a dead hand, to clutch and guide the pencil of today's designer of player pianos, wrist watches, radio cabinets and office desks.

There are two other texts. One is contemporary culture, how we live, why we prefer certain colors and foods, why we like (or have to stand for) the lampshades which in vicious orgy disport themselves on every side and why rubber-soled overshoes make themselves gaudy for wear on sunshiny days.

And the other text is very practical, more like a book of experiments. It is that which implies a structural, material and utilitarian beginning, or allows to such



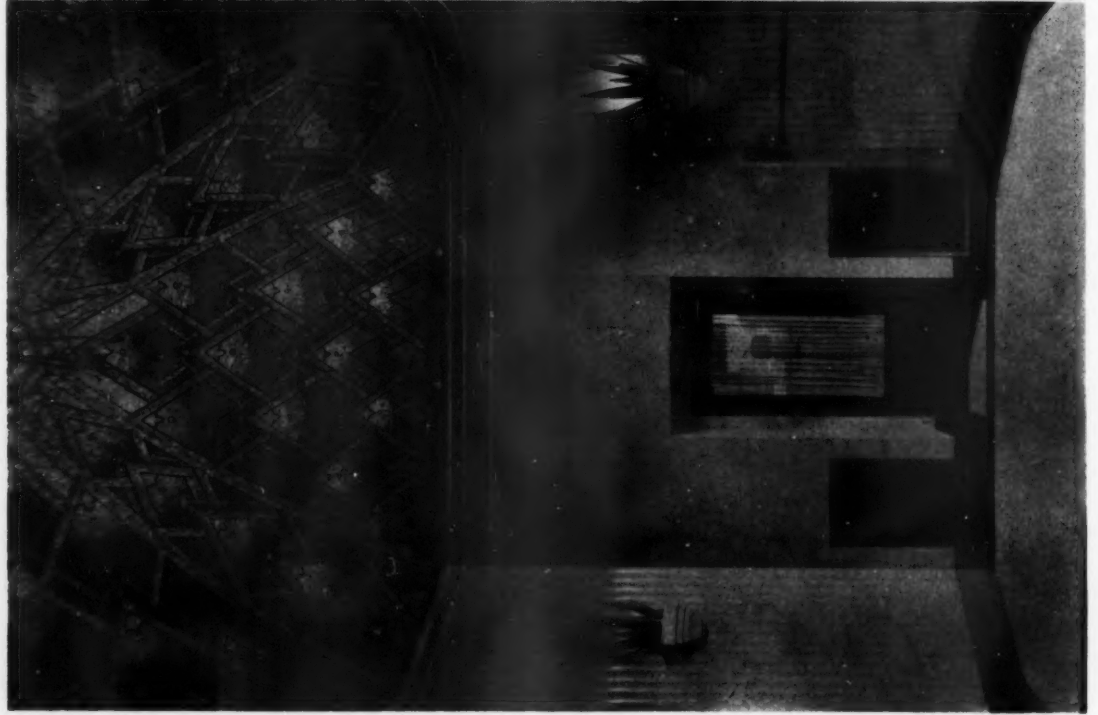
(LEFT) WROUGHT IRON WINDOW GRILLE OF MODERN DESIGN
(RIGHT) THE FITTINGS FOR THIS SPANISH VERGUEIRO ARE ALL OF HAND WROUGHT IRON
THE PERFORATED METAL WORK IS FINISHED IN OLD GILT AND BACKED WITH RED VELOUR
Photographs by courtesy of Kirtland & Company, New York City

(LEFT) WROUGHT IRON WINDOW GRILLE OF MODERN DESIGN
(RIGHT) THE FITTINGS FOR THIS SPANISH VERGUENO ARE ALL OF HAND WROUGHT IRON
THE PERFORATED METAL WORK IS FINISHED IN OLD GILT AND BACKED WITH RED VELOUR

Photographs by courtesy of Kirtick & Company, New York City



WINDOW GRILLE OF WROUGHT IRON WITH
HAMMERED LEAVES APPLIED TO THE IRON STRUCTURE



THIS WALL BRACKET HAS THE BRASS RAYS BACK WITH GLASS RAYS AND POLISHED LINES AS SHOWN
THE BRACKET RESTING DIRECTLY ON THE MARBLE BRACKET SET IN THE MARBLE WALL SURFACE

THIS WALL BRACKET HAS THE BRASS RAYS BACK WITH GLASS RAYS AND POLISHED LINES AS SHOWN
THE BRACKET RESTING DIRECTLY ON THE MARBLE BRACKET SET IN THE MARBLE WALL SURFACE



GRILLE AND MIRROR FRAME OF CAST BRASS NICELY CHASED
USED TO GIVE INTEREST TO THE PLAIN MIRROR SURFACE

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beginning a controlling influence in the evolving design. By such tailoring we obtain a custom-made garment; it has the general characteristics found in myriad others, but boasts in addition an individuality.

Thus a fountain pen or a sleeping-car interior or a broadcasting room may be done in the manner of the Medici or of Mazarin's snuffbox, and literally seem anachronisms because of their stylistic accuracy. That much is got from the first textbook. Yet at best it can achieve not classic virtue, in the good English sense of the word, but only virtuosity. The garment has been made to fit by stretching and tugging.

But the other two texts instil no preconceived notions of style, rather encouraging adherence to principle and a study of practical requirements which together aid in designing from the inside out. Out of this comes the new manner in advertising, in automobiles, in furniture, jewelry, rugs, candy wrappers and shoe buckles (though



WROUGHT IRON AND BRASS GATE



THE LANTERN IS HAMMERED BRASS WITH CUT-OUT SHIPS IN SILHOUETTE
THE CLOCK HAS REPOUSED SIGNS OF THE ZODIAC FIGURES

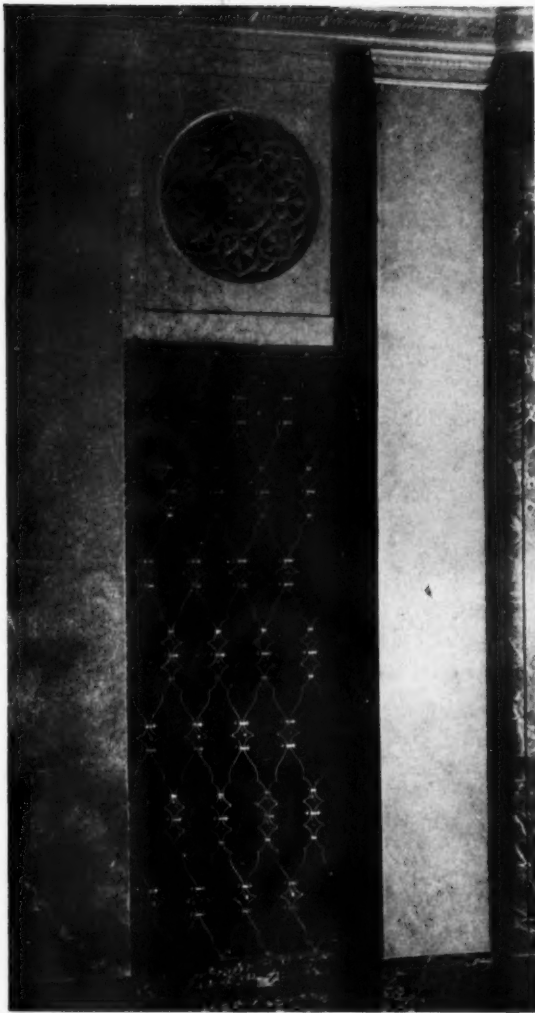
mention of filling stations in this category of items susceptible to design may safely be postponed).

Thus originality, *rara avis*, is not a sunburst. It is the slow but certain dawn. It is fostered by work and thrives on research in museums. Yet it may profit by natural aptitude (so does the lawyer's ability in argument) and when this and work complement each other we find a degree of forward reaching in design that to the reactionary looks like a forced-draft precocity.

It is just this, in our industrial arts, that gives us hope. Here and there in a vast fuming welter of heaping production there are those who scour the far seas of new adventure in design, or who in the murk of imitation, reproduction, adaptation, done by rule, carry lonely torches in search of new paths; and who, knowing their ground, are glad to be called rebels, in anticipation of that success which makes of the rebel a patriot.

Yet even these must be not wilful, but wise; not impulsive, but imaginative. They must see over our heads into a future perhaps a half-century hence, when the present indications shall be accepted tenets of belief in matters of design. By proper diagnosis the ravage of disease is checked; by preventive medicine its recurrence averted and a wholesome growth assured. Who are these diagnosticians? Upon whom may we count for knowledge of the symptomatology of that disease in art called poor design? Who are our doctors of preventive

OUR INDUSTRIAL ART



AN INTERESTING GRILLE IN WROUGHT IRON AND GLASS
HARMONIZING WITH THE CAST BRASS VENTILATING PANEL

medicine? They are to be found among designer-manufacturers, among design-selling retailers, among the schoolmen, in the extension work of museums of art, among architects and others who are employers or coordinators of talent in various industrial arts.

The whole subject of American industrial art is bound up in and limited by the abilities and intelligence of these groups. Their power to influence public taste is prodigious, their information in most cases hopelessly inadequate and their intentions are the best in the world. But they are only beginning to discern in their power the real essence of that quality, namely, the public responsibility which is its nucleus.

Random reflections may end where they list and these paragraphs thus come to rest upon the assertion that

among the groups mentioned the greatest responsibility is carried by the architect. It is proposed later to revert to this subject, seeing it in the round, so that various aspects here barely mentioned may be seen at closer range.

A. W. Brown Traveling Scholarship Competition

Announcement is made of a competition for the selection of a beneficiary for the A. W. Brown Traveling Scholarship, this competition to be held under the direction of a committee of the American Institute of Architects. Programmes will be mailed to approved applicants about March 19, 1928, drawings to be delivered on May 7, 1928.

This scholarship is the gift of Ludowici-Celadon Company and is a memorial to the late A. W. Brown, who was for many years president of that company and a leader in the manufacture of roofing tile.

The value of the scholarship is two thousand dollars, to be used in defraying the expenses of a year for travel and study in Europe by a worthy and deserving architect or architectural draftsman. Traveling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of \$250 will be made to the person whose design is placed second in the competition.

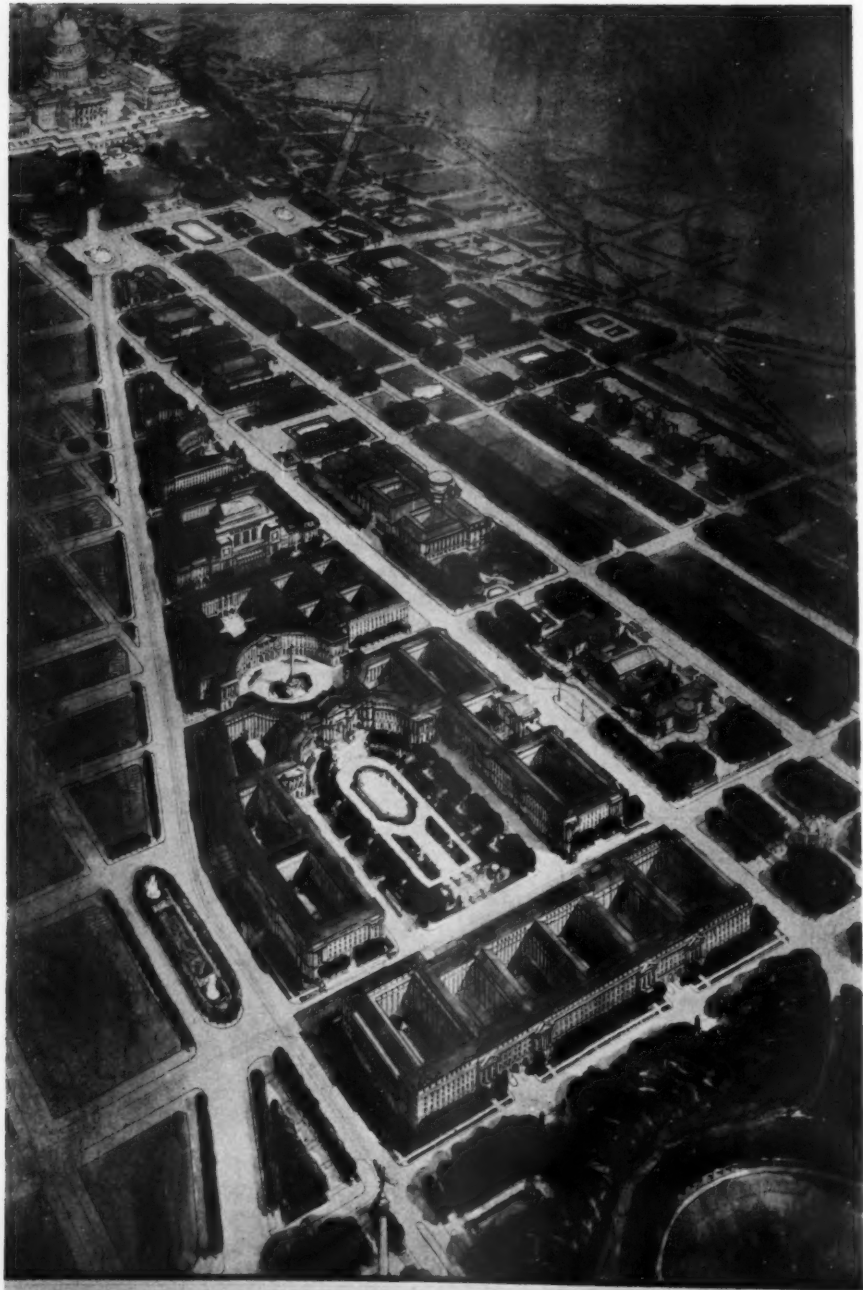
Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means of a competition to be held under the direction of a committee of the American Institute of Architects; the drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition shall be similar to those of the Class A problems issued by the Beaux Arts Institute of Design, but the jury shall give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs submitted in the competition.

It is further stipulated by the donors that the competition shall be open to any architect or architectural draftsman who is a citizen and resident of the United States, who has never been the beneficiary of any other European scholarship, who has passed his twenty-second but has not passed his thirty-second birthday, and who has been in active practice or employed in the office of a practicing architect for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

Those wishing to compete should write at once for application blanks to the secretary of the committee, Wm. Dewey Foster, 10 East 47th Street, New York City.

Committee:

J. MONROE HEWLETT,
CHARLES BUTLER,
WM. D. FOSTER, *Secretary*.



PROPOSED NEW FEDERAL BUILDINGS
 WASHINGTON
 DISTRICT OF COLUMBIA

BOARD OF ARCHITECTURAL CONSULTANTS
 THOMAS H. BARRETT
 DONALD W. ADAMS
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 WILLIAM A. HIGGINS
 EDWIN S. HEDGECOCK
 JOHN H. STUBBS

GROUP OF NEW FEDERAL BUILDINGS
 PROJECTED BY THE BOARD OF ARCHITECTURAL CONSULTANTS

Development of Proposed Federal Building Group at Washington

By LOUIS A. SIMON

Member of the Federal Board of Architectural Consultants

THE accompanying illustrations show some developments presented for the consideration of the Secretary of the Treasury by the Board of Architectural Consultants appointed by Secretary Mellon to study the group of buildings proposed for the so-called Triangle area at the National Capital.

The layout illustrated is frankly reminiscent of certain traditional ideas that have their roots far back in the history of architectural composition. The group of buildings as now proposed reflects some very definite conditions underlying the situation at Washington, and in bringing the scheme for the Triangle up to its present stage, it has passed through a rigidly analytical process to insure the maintenance of proper relationships to those constituent elements of the general city plan which are operative in that portion of its area.

To start with, there is a piece of ground of triangular shape, with an area of about seventy-four acres, bounded on one of its sides by what is probably the best-known thoroughfare in America, though Pennsylvania Avenue as an object of admiration is in its present state lacking in every single element of impressiveness save width of roadway. Among the other improvements contemplated for this avenue there is proposed, as indicated on the plan, a change of direction between 14th and 15th Streets, where a wide open space with formal treatment is devised to create an interesting termination of the vista from the Capitol.

A much-traveled traffic lane and an extensive parkway form the base-line to the Triangle along 15th Street, while the second long side has its character determined by the green length of the Mall, bordered by a street of great potential importance because of its function as a direct connection between the Capitol and the Lincoln Memorial, and on over the Memorial Bridge to Arlington. Even as a traffic lane this street is of importance, but measured in terms of the symbolism it suggests, it is safe to say that in time this thoroughfare will acquire a sentimental value because it will gather to itself the memory of many a ceremonial pageant that will wend its way along the length of its course.

When the space-needs of the Federal Government had reached such proportions that the Congress was moved to authorize some relief from the growing congestion, the first intention was to construct a few Federal buildings, regarded at that time as unrelated. For that purpose there were to be utilized several sites then owned or to be acquired for the location of buildings to furnish a

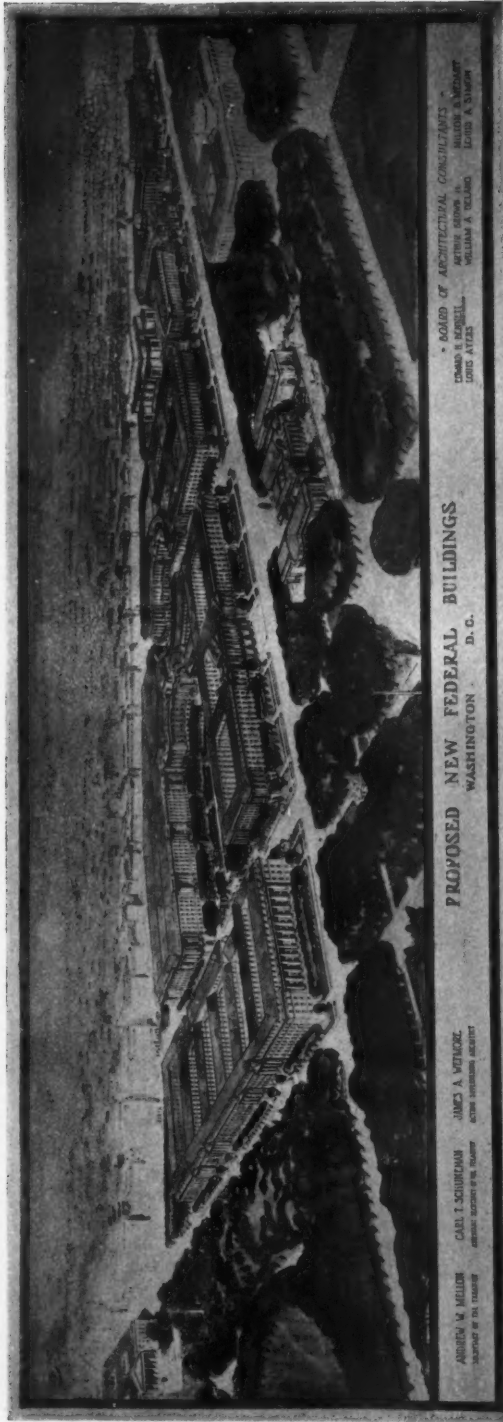
given number of square feet of floor area for offices, etc. That this original intention has been greatly extended and the approach to the whole project vastly changed and improved, is assured by the fact that the Act of Congress, approved January 13, 1928, authorizes the Secretary of the Treasury to acquire all that part of the Triangle area which is not at present owned by the Federal or the District Government, and the aims as now expressed point to the creation of an impressive, monumental group of buildings that will take its place in the larger possibilities which the opportunity provides.

The location of the Triangle in relation to its surroundings is such that the composition of the group of buildings as seen from various parts of the Mall, led to an intensive study of the long B Street frontage as a matter of prime importance. With certain north and south axial relations to be recognized, the south end of the Department of Commerce building between 14th and 15th Streets, and the building for the Bureau of Internal Revenue extending from 10th to 12th Streets, form the flanking units of a secondary or intermediate composition of which the focal point is the compound motive made up of the buildings proposed for the Department of Labor and Interstate Commerce Commission, respectively, united by a center motive with a colonnade surmounted by a pediment breaking the skyline, and marking the axis of the proposed National Art Gallery on the Mall immediately to the south.

With the arrangement described at the west end, the frontage on B Street is completed by the three buildings between 10th and 6th Streets, of which the center building, the Department of Justice, is on the axis of the Mall "transept," an open space well defined by the Mall treatment, creating a cross-axis extending to B Street, serving as a pause in the interest set up by the line of buildings ranged along the north boundary of the Mall but carrying the interest in toward the long axis of the Mall proper.

The treatment of the facades framing the Grand Plaza and the Circular Plaza, suggesting a formal character for the first-named with perhaps a more intimate expression given in the latter, is receiving continued study by the Board of Architectural Consultants; while the frontage of the composition on Pennsylvania Avenue remains for somewhat later consideration because of local conditions affecting the situation.

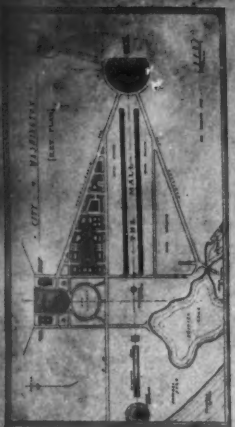
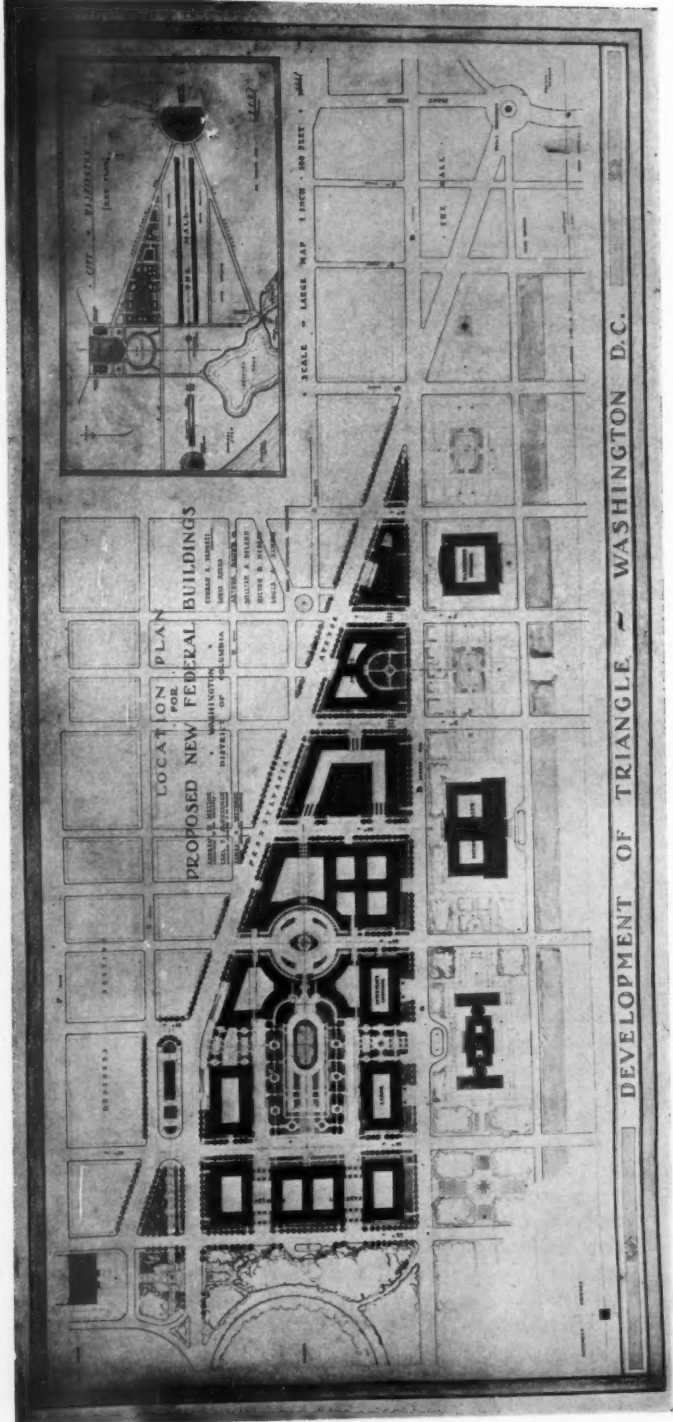
In the disposition of the various units in the Triangle, the question of street lines within that area and more



BOARD OF ARCHITECTURAL CONSULTANTS
 CHAIRMAN: EDWIN LUTYENS
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PROPOSED NEW FEDERAL BUILDINGS
 WASHINGTON, D. C.

ANDREW W. MILLER
 ARCHITECT
 CARL T. SCHUBERT
 ARCHITECT
 JAMES A. WATSON
 ARCHITECT



SCALE - LARGE MAP 1 INCH = 500 FEET

DEVELOPMENT OF TRIANGLE - WASHINGTON D.C.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

especially the streets extending north and south becomes of great importance. What northwest Washington needs for circulation to the southwest; what lines of travel are needed for long-distance motor traffic from the south, and what the residents of near-by Virginia suburbs on the right bank of the Potomac need for easy access to the retail shopping district and other parts of the city north of the Mall, are questions which are closely linked with the operations of the National Park and Planning Commission in their studies of highways in and about the National Capital.

While the question of the type of circulation across the Mall may still remain for later determination by that Commission, there is no division of opinion that the necessities of traffic suggest through passage at Fifteenth, Fourteenth, Twelfth, Ninth, and Seventh Streets. The proposed layout of the Triangle area distinctly recognizes these conditions.

The bulk of a building like that designed for the Department of Commerce left little doubt as to its proper position at the base of the Triangle. This building, for which Messrs. York and Sawyer are the architects, has an effective net floor area of unusually large extent. With a cornice height fixed within prescribed limits to conform to other and general considerations affecting the composition of the group of buildings as a whole, the ground area of this building is necessarily extended far beyond the limits usually expected in buildings constructed within a metropolitan area, giving in this case a building a thousand and thirty feet long by three hundred and eighteen feet in width. With the same limitations as to cornice level, the building for the Bureau of Internal Revenue, for which drawings are now being prepared in the Office of the Supervising Architect, calls for an effective floor area which requires a building four hundred and two by four hundred and fifty-two feet.

Thus a group of eleven units in which all are of sufficient size to require that each shall naturally form a point of some local interest of itself, apart from its group-function, brought with it on the one hand the danger that too much individuality in the separate units would tend to destroy the unity of the whole; and on the other hand, the suppression of individuality in the several units if carried to too great extent would produce a monotonous row of buildings with their horizontal lines stretching their wearisome length to converge with the tree-bordered sidewalks at some distant vanishing point. That such an effect might readily project itself into an otherwise interesting composition is made quite possible by the fact that the frontage of the group on B Street extends a distance of thirty-nine hundred feet, while that on Pennsylvania Avenue is approximately forty-one hundred feet in length.

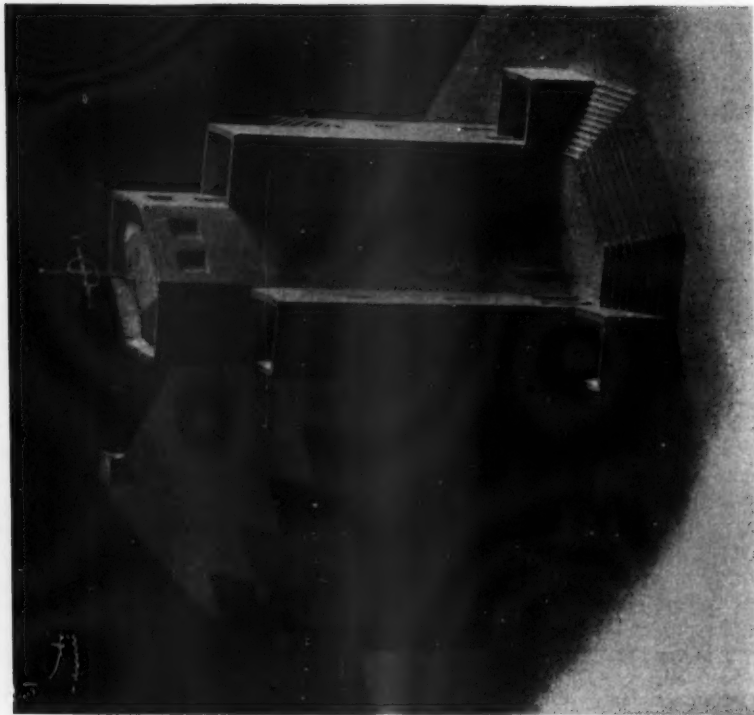
The points from which the new group of buildings would be viewed readily suggested the expedients by which such defects may be averted. First, by a sufficient movement in plan—the careful disposition of advancing and receding planes, giving to a raking view of the group a changing perspective that breaks up converging horizontal lines that would otherwise seem to extend to a monotonous length. Again, with a general uniformity of cornice lines, an increase in the height of the masonry at accented points diversifies both the mass and the skyline; and the breaking up of masses too large to be otherwise successfully handled, the change from columnar treatment to broader wall surfaces, the varied treatment of openings, the interest obtainable by the choice and treatment of material—all these may be expected to supply that quality of imaginative freedom and local interest which, in so large a group, must be felt without disturbing the broader elements of plan and mass that are so necessary to maintain the unity of the composition.

The Danish National Exhibition

THE Danish National Exhibition of Applied Art, Paintings, and Sculpture, which opened in the Brooklyn, N. Y., Museum, November 14, and is now on a coast-to-coast tour of the country to last through July, includes a department of Architecture. Reproductions of some of the exhibits, representing the work of contemporary and living architects, are shown on following pages.

The limited number of elevations and drawings chosen for the exhibit were "intended to emphasize the fact," says Dr. W. H. Fox, Director of the Brooklyn Museum, "that Denmark shares in the architectural Renaissance

that swept over the Scandinavian countries about ten years ago. The Town Hall in Copenhagen, for instance, is one of the finest examples of modern municipal architecture in Europe, and the encouragement given by the Danish public to the practitioners of this noble and useful art has produced in Denmark a development not only highly creditable because of its complete adaptability to state, corporate and private needs, but it has crystalized in the architects' work a highly national spirit. Danish architecture is Scandinavian, but at the same time it is markedly racial and is thus distinguished from the work of the Swedish and the Norwegian architects."



(LEFT) SKETCH OF CHURCH. GJEROV-KNUDSEN, THE ARCHITECT
(RIGHT) TERRACE BUILDING FOR HABITATION. GJEROV-KNUDSEN, THE ARCHITECT

Modern Danish Architecture

By FREDERICK L. ACKERMAN

"Modern Danish Architecture," edited by Kay Fisher and F. R. Yerbury, Hon. A. R. I. B. A., with an introduction by Aage Rafn¹, consists of one hundred plates covering structures erected during the last fifteen years. Accompanying the photographs, a sufficient number of plans are shown to satisfy those who deplore the practice of issuing volumes of photographic reproductions assembled from chance snapshots taken during a tour of some foreign land. A most satisfactory preface by F. R. Yerbury explains the purpose of the volume and offers some helpful suggestions as to what it is all about. The introductory note by Aage Rafn expounds the views of a very live section of his Danish colleagues and sets the selected examples in a proper historical frame.

The jacket carries a bold photographic, head-on view of Gruntvigs Church, Copenhagen, by P. V. S. Klint. It is somewhat startling; one is not quite certain about the scale of it; it suggests an enormous pipe organ placed at the end of a street bordered by what seem like very low

buildings. A thought passes: here is an effort straining toward emancipation. Something—is it the handling of mass or materials or details?—suggests that as an expression it belongs completely outside the far-flung frontier of European tradition.

One turns the pages and finds a plan and additional views that more fully expose the mass. The effort toward emancipation is clearly revealed, but with a different effect. When viewed as a whole, one sees behind the fresh handling of materials a concept that lies securely within the frontiers of tradition. It would seem from this, as from other related structures that at first glance appear to be bold ventures of exploration, that the habits of thought under which the characteristic architectural masses of Central Europe developed have been carried over and so serve to bind the modern designers by chains sufficiently strong to withstand the strain of the most valiant effort.

This is neither to imply weakness on the part of those



POLICE HEADQUARTERS, COPENHAGEN, THE CIRCULAR COURT.

Planned by Hack Kampmann, Professor of Architecture of the Copenhagen Academy, who died in 1920

Completed by the Architects Aage Rafn, Holger Jacobsen, and H. J. Kampmann

¹ Chas. Scribners' Sons, New York.



POLICE HEADQUARTERS, COPENHAGEN



AN INTERIOR. POUL BAUMANN, THE ARCHITECT

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

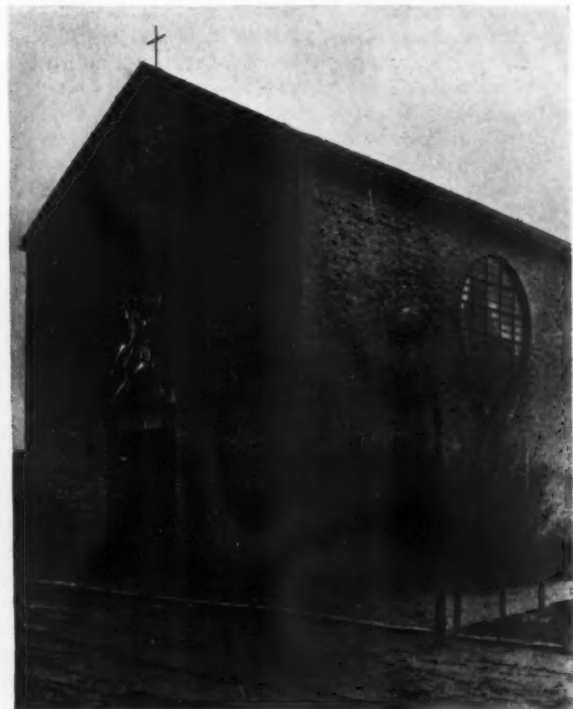
who would break the bonds of tradition, nor to cast reflections upon the outcome of their effort. Evaluation is not the point here in question. It is merely to suggest that, though it may seem to us, with our modern ways and means, that we live in a new cultural era, our point of view and our body of institutions retain the underlying patterns that were acquired and stabilized out of a train of historical experiences that lie in the background well behind the material setting of our own time.

The church, the State, higher learning and a long list of institutional fabrications rest securely, as yet, upon foundations that were firmly set in an era before the machine and science came in as intrusive factors with respect to a firmly established system of use and wont. The revolutionary designer may handle his materials in a new way in recognition of modern processes; he may abandon the traditional forms with respect to detail, but if he designs a church or a cathedral, a court or a statehouse, a villa or a multi-family dwelling—in the background of his mind, fixing limits and guiding his efforts, there lies a body of knowledge and belief that

constituted the core of modern Christendom before the days of science and the machine and which serves still as the axis about which the modern cultural scheme revolves. The revolutionist, though he rages at the old expressions, is quite powerless to project his creative effort beyond the frontiers of the frame of mind which encloses him.

So that, in turning the pages of the volume one may, according to his mood or way of thinking, become startled or engrossed by what seems new. Or one may, if one looks sharply, be equally startled and engrossed in discovering that what at first glance seemed new or revolutionary is very, very old. For these new manners cover old forms and masses that would serve ancient functions: only details and devices would flutter a reasonably ancient frame of mind.

This is the sort of volume that is of great value. It discloses at a glance the current attitude within a national frontier and what is being done to turn it to account in the shape of an environment expressive of that attitude.



(LEFT) HOUSING BLOCK IN COPENHAGEN. POUL BAUMANN, THE ARCHITECT
(RIGHT) CHAPEL AT ORDUP. EDVARD THOMSEN, THE ARCHITECT

Health and Safety and Architects

By D. EVERETT WAID

Past President, A. I. A.

AN old subject is receiving new treatment. Everyone is familiar with such campaigns as that waged by The Museum of Safety for protective devices applied to machinery for the prevention of injury to workmen in factories. That is one phase of a movement which has been going on for years in industry generally for the conservation of life and health of mechanics and laborers.

But many architects would be surprised to learn of some happenings recently in the building industry. Ours may be an idealistic and philanthropic nation; yet it seems a curious fact that no welfare movement achieves a substantial basis until an economic need, or at least an economic justification, for it is recognized.

Life insurance companies established nation-wide nursing service and used their immense organizations to extend help to thousands of sufferers in the San Francisco earthquake and fire, the Mississippi floods, and other catastrophes. Millions of dollars were spent, but more millions were saved in collection of premiums and avoidance of death claims. Philanthropy was placed on a business basis. The value of every useful citizen can now be calculated mathematically. The loss to the community by every death can be computed in dollars and cents and the cost of each disability figured as a tax on the able-bodied.

No kindness of heart or charitable spirit is required to point out what should be done. America's comprehensive, cold business methods reveal the difficulties and grapple with the problem.

Building construction as the second or third greatest industry of the nation faces economic problems which the public have a right to demand shall be studied and solved by all three of the responsible factors of the industry, namely, *architects*, *builders*, and *workingmen*. A vital problem confronts them definitely as a part of the cost of building. It comes to them in the form of insurance, compensation, liability, and fire.

An extreme illustration is structural steel. In the erection of the steel frame for an office building, for each \$1,000 of the payroll must be added \$456 for insurance premiums. Go back into the rolling mills and shops and a lesser, though still large, percentage for insurance protection represents part of the cost of steel when delivered at the site. So to a lesser degree every hour of workmen's time required in the production of building materials or its installation in the finished structure must be paid for by the ultimate owner in addition to labor, simply for the purpose of insuring preservation of life, limb and physical health.

What is the answer to that problem? Insurance premiums must be lessened by reducing the danger to life and limb. Insurance companies and state departments of insurance must lower the rates when the risks justify doing so. Three forces are working to accomplish that end through conservation of health, life, and limb.

First, the "Workers' Health Bureau of America" is a body organized for the purpose of formulating a safety code to be used as a basis of State legislation, and co-operating with a national committee of trade unionists in instructing the workers themselves.

Second, builders individually and by concerted action are studying the problem and making definite efforts to improve their own methods, to educate the workmen, and to secure more adequate contract provisions. Perhaps ten of the leading contractors of New York City, as an example, have established safety departments in their organizations or formed a safety committee on each building operation. The Building Trades Employers' Association has a large Committee on Safety with a salaried executive. This committee is making thorough studies and is undertaking to put into effect important betterments in building methods.

Third, the American Institute of Architects, through President Medary, has appointed a Committee on Health and Safety. This committee is composed of Messrs. William P. Bannister, William H. Beers, S. R. Bishop, Theodore I. Coe, Lansing C. Holden, and D. E. Waid, and has employed as consultant Mr. Rudolph Miller, who is experienced in building legislation and who was for years superintendent of the Bureau of Buildings in Manhattan. The committee is actively working in co-operation with the "Workers' Health Bureau" as well as with the "Building Trades Employers' Association" and will be prepared to co-operate with other organizations and individuals interested in its objects. The committee desires to call the attention of all Institute members and the architectural profession generally to the specific duty of individual architects in writing their specifications and drawing building contracts.

From the point of view of the many contractors concerned on one building and as a matter of economy to the owner, proper safety provisions cannot be expected unless the architect carefully specifies the safeguards to be made and by whom. For example, he may require that the electrical contractor provide temporary lighting for sidewalk bridge and the job office, temporary lights in each toilet room and stairway landing, and for dark recesses; furnish lamps and maintain the installation and

HEALTH AND SAFETY AND ARCHITECTS

pay for electric current during construction; and apportion the cost of maintenance, lamps, and current charges among the various trades using the service.

The plumbing specification may require that the plumbing contractor shall install water service in each story, the cost of which will be proportioned among the trades using that service. It may call upon the general contractor to pay the cost of having his watchman apply the hose to each valve each night so that in case of fire, protection will be immediately available.

Scaffolding may be specified to be installed by the general contractor to avoid interference with permanent work and be made available for the several trades, each subcontractor being required to add any special scaffolding necessary for his individual use. Scaffolding is one of the topics which can well be made the subject of advance conferences of the several contractors in order to secure effective, safe, and economical co-operation.

Specifications may require the subcontractor for floor and roof slab work to safeguard other workmen who may be passing beneath when forms are being removed, and may require that forms shall be promptly piled up and nails removed; and stress the fact that scattered lumber on the floor with protruding nails is a violation of the contract.

Specifications should be clear in requiring hanging scaffolds for brick work and the like, provided with overhead protection, toe-boards, and railings to protect workmen on the scaffold and to prevent material from falling from the scaffold. The specifications may indicate who shall furnish first-aid kits; who is responsible for various safeguards under the Labor Law; who shall provide protection of stairway and elevator shafts, toe-boards at all open shafts, the protection of piping and other projections from walls in line of passages.

Specifications may require steel erectors to plank over the floors underneath where riveting is in progress to protect workmen and other trades, and require also the provision of scaffolding to prevent injury to riveters themselves.

The foregoing are meant only as suggestive high spots.

The construction of a modern building in quick time by the mechanics of many trades is a complicated undertaking and in order to be safely, economically, and successfully carried out, requires a carefully organized human machine. The primary responsibility for the operation rests upon the architect who designs the building and prepares the specifications; the secondary responsibility for its faithful execution rests upon the general contractor and the active co-operation of each subcontractor and finally, of equal importance, the intelligent persoo; care of the mechanics themselves. The Institute is studying this problem comprehensively and bespeaks the thought-

ful help and constructive criticism of all practising architects.

Alfred Branch Harlow

Died at his Home, Sewickley, Pa., on November 29, 1927

It is with a feeling of great sadness that this present writer turns to the duty of the recording the passing of Mr. Harlow. A true architect of the highest attainments in our profession, a sympathetic and amiable friend at all times, an artist and gentleman of the oldest and best school is with us no more. Mr. Harlow with his associates conducted a great architectural practice in Pittsburgh for almost four decades. In all that time there was distributed by him to his associates, clients, employees, contractors and whoever he came in contact with the same even expression of the highest arts of the architectural profession and honorable business conduct. With his former partners, Mr. A. W. Longfellow and Mr. Frank E. Alden, and with his later associates, Richard Hooker, Howard K. Jones and Rufus D. Wood, a great business was conducted and carried forward to achievements in architectural work which have been hardly excelled by any other Pittsburgh organization. Mr. Harlow was a New Englander of distinguished breeding and ancestry. He preserved always the best traditions of American art and architecture. Uninfluenced by radical change, temporary experimentation or current fads, he pursued the even tempo of his training and great gifts and produced architectural work of sincerity, dignity and soundness of taste which carried and still carries great influence in our city. Many men were trained in association with him. His kindly friendship and sympathetic help were always at the service of his employees. Many men now working in business of their own benefited by his influence and the opportunity he gave them. The list of Pittsburgh architects at one time or another in his office is a long one. To name some of them would be to form a roster: Frederick A. Russell, E. P. Russell, T. E. Billquist, John T. Comes, Charles Tufts, William Boyd, Harry Estep, Franklin Abbott, John Craner, Paul Bartholomew, Brandon Smith, James Macqueen, James Piper, Thomas Pringle, Stanley Roush, Ernest Boyer, William Hutchins and Ward Williams. To every one he presented the same kindly spirit of helpfulness, consideration and toleration each day. Never was he known to be other than poised or even tempered, no matter how great the provocation.

We that remain will always preserve with inspiration recollections of his kindly spirit, his sly humor and sparkling wit in companionship which we enjoyed so long.

E. B. LEE.

Progress in Architectural Control—II

By CHARLES H. CHENEY

THERE are obviously two methods of insuring decency of design. The first, and so far the more common method, is by requiring approval of all plans of new buildings in a tract by covenant in the deed or declaration of restrictions. The other, and coming method, which undoubtedly will be used on a much larger scale, is by municipal check-up or inspection of design and color by the establishment of architectural boards of review under the police power by ordinance.

In Roland Park, Baltimore, which is perhaps the finest residential suburb in America, developed by Edward H. Bouton with the aid of Olmsted Brothers, landscape architects, they began to require, as far back as 1893, that the plans for all buildings, fences and other structures, and their color scheme, must be approved in advance by a committee of competent architects; and that thereafter no alterations, even in the repainting of the houses, could be made without similar approval.

While seemingly drastic at that early time, the great wisdom of such architectural control has been indubitably proved. This scheme of protection has been elaborated upon in many parts of the country. When the Palos Verdes Project was started in 1922, advantage was taken of the experience of Roland Park and other great subdivisions, and architectural control was put immediately and permanently in the hands of an art jury, established with a \$300,000 endowment, so that the income would be sufficient to employ the best architects to serve on the jury, with a surety that they could afford to leave a large and valuable practice long enough for the necessary meetings. The experience of municipal art juries was also used, in establishing the make-up of the Palos Verdes board with controlled nominations, and in arranging to give the board an independent judicial standing.

Municipal Control of Public Architecture

Municipal architectural control of public buildings has been going on for several decades in America, in our principal cities. The New York City Art Commission and the Philadelphia Art Jury are distinguished examples of the successful handling of such matters. As they pass on public structures and works of art only, which are not many in any one year, the best architects, sculptors and others versed in matters of art in these cities have served without pay, to hold up to the very highest the standards of public buildings.

Obviously if such a board of review or art jury is set up in any city, even to pass on public work alone, the members of it must be of unquestioned ability, artistic training or understanding. As mayors and councils, or other appointive powers, no matter how sincere, are

unlikely to be able to know the best qualified men for such a board, it is essential that the charter, ordinance or restrictive covenant establishing the board of review or art jury provide that appointments shall only be made from lists of three times the number of vacancies to be filled, nominated by the local chapter of the American Institute of Architects, the local art association or possibly the trustees of the public library, all of whom have better opportunities for knowing the qualifications of the peculiar cultural training and judicial art mind needed for this service. This is the method of "controlled nominations" and it is very important to follow it if the board of review is to be respected and effective.

One has only to compare the high standard of results obtained by the art juries of New York and Philadelphia where controlled nominations are established by charter, with the lesser results of the art commissions of other cities which do not have controlled nominations, where the members of the boards, though undoubtedly interested in art matters, evidently could not read the drawings submitted and did not understand how the building would look when constructed. If we have architectural control it must be competent, or it will fail miserably.

One-Man Juries Not a Success

The real estate subdividers who started architectural control have unfortunately in many cases kept a string on it. While they appreciated the value to themselves of passing on and holding up the design of buildings while selling lots, very few of them have been willing to take the trouble to set up a permanent board of review or art jury to pass on plans after their last lot was sold and they were out. Others have frankly traded upon the fact that the lot buyer hardly ever realizes that he will be without any protection when the original sale of lots is over. Most people buy blindly and take their protection for granted, then later find themselves without recourse.

Some of the operators appoint one-man juries. That is, they designate an architect whom they trust to pass on the plans of each building submitted, reserving the right to overrule him. This is obviously a left-handed method. After talking to a considerable number of the architects so appointed in various parts of the country, I find them, almost without exception, discouraged by being overruled, and hopeless as to the long future after the selling company gets out. They say that people will listen better to the judgment of a group of men than to that of one man. Each architect is liable to lean towards one kind of architecture. Having two or more architects on the architectural board of review is liable to produce more variety, without losing harmony. A jury of three

PROGRESS IN ARCHITECTURAL CONTROL—II

should be the minimum even for tracts of less than one-hundred acres. A majority of every jury should be trained architects or men nominated by the local chapter of architects, or it will not have the necessary respect of the designers who must appear before it.

The financing of an architectural board of review is most important. Good men cannot be expected to serve unless they are paid at the rate of experts. Several art juries pay their trained members each at the rate of \$50 per half-day session which, even so, hardly compensates an architect with a good practice for leaving his office. If the board is not endowed from the sale of land, a definite 10 or 15 per cent of the community association's annual maintenance tax should be set aside for the jury, as in the case of Montecito and Burbank Art Juries.

The Montecito case is interesting because here the signatures of several hundred property owners are being sought to self-impose a complete scheme of protective restrictions in an established district which has \$7,000,000 of assessed values. These restrictions include a maintenance association, with annual up-keep charge and art jury control. (See Montecito Protective Covenant, published by Montecito Community Association, Santa Barbara, California.)

This is the best method yet devised for the up-keep of private tracts and of shifting the burden of maintenance from the selling company to the purchaser, as soon as he buys, as should be done.

Municipal Control of Private Architecture

While the municipal art juries and art commissions have for many years been passing upon and holding up the standard of public buildings, as yet only a small beginning has been made toward actual municipal supervision of private design. It will be necessary for some years to move cautiously in attempting to establish such control.

In the first place, all such control, to succeed, depends upon public opinion. The courts may be expected to sustain its application if largely in accord with local custom and local public opinion. In Santa Barbara, where the first municipal architectural board of review was established by ordinance in 1925, the Community Arts Association had, under the wise leadership of its able and public spirited president, Bernhard Hoffmann, for two years previously been carefully educating the public to the need and value of architectural control, had set up an advisory committee of architects to pass on plans when voluntarily submitted, and had even persuaded the banks and leading agencies not to make loans except on plans approved by this committee as being up to a sound standard of design. To carry on this educational work they had a grant of \$25,000 per year, for several years, from the Carnegie Foundation.

The Santa Barbara Board of Review

Then the earthquake came and shook down two-thirds of the buildings on the principal street—Estado. Almost immediately there was a public demand that the buildings when rebuilt should be in keeping with the traditions of Old California architecture and be held up to a uniformly high standard of design. Within two weeks an ordinance was passed establishing the architectural board of review, with controlled nominations, and requiring the building inspector to submit all plans to this board for report. If the report were favorable and the owner made the changes, if any, suggested by the board, the inspector would proceed to issue a building permit. If, however, the owner after 20 days could not come to an agreement with the board of review as to the design of his building, he could appeal to the city council for a special permit, after a public hearing. In other words, the board of review in this case was given as close to veto power as the California constitution would permit without actually delegating the authority of the city council to act in a final capacity, if necessary.

In eight months the Santa Barbara Board of Review passed on some 2,000 building permits and succeeded in getting practically every owner to build in the Old California style. Then petty politics intervened; a short-sighted council was elected, and the ordinance was repealed. But no one can take away those well designed buildings, arcades and other structures, in their harmonious and appropriate style, which this board of review insisted upon while in office. They changed the face of the city, and made it a greater mecca for tourists.

Making It Work

Aside from the educational work noted above as essential to arouse public opinion in a community for control of architecture, what really made the Santa Barbara board's work such an extraordinary success in so short a time, was the fact that they established a community drafting room, where designs were furnished at cost, or even free, by a group of able local architects and by draftsmen from Los Angeles, when the owner had no architect of his own. The high character of design turned out by this drafting room has been the making of the New Santa Barbara, enriching and enhancing the many other examples of fine architecture of this attractive little town.

Any doubts sensitive architects might have about having their work reviewed by such a board or jury are largely dispelled after one submission of plans. The good designers find ready allies in a good board. But all agree on the importance of setting up a competent barrier against this 90 per cent of bad design, or no design. As secretary for several years to two art juries and advisor to several others, I have yet to see an owner who in the long run was not grateful to the art jury for thus pro-

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tecting him from his neighbors' possible carelessness or folly.

"It will work. I am convinced, since seeing Santa Barbara," President John Nolen of the National Conference on City Planning, told the State meeting in March, 1927, at Oakland, California.

Conclusions—Control of Architecture on Private Tracts

One badly designed or off-color building in a tract depreciates the surrounding property and lessens opportunity for sale.

Tracts protected with architectural control have values from two to ten times as great as unprotected tracts similarly situated.

There is ample precedent for such control. Subdividers have been doing it for 50 years at least.

The architectural board of review or art jury should not be a one-man affair, and should be composed by controlled nominations of the ablest architects available.

The board of art jury should be financed permanently, should have veto power to be effective, and should maintain a judicial attitude. Otherwise purchasers are not fully and properly protected.

New York's School Buildings

Accomplishing a public service notable both for its value to the community and for the professional standards which it declared and respected, the joint committee of architects and engineers appointed to aid the educational authorities of New York City in clearing the situation as to school buildings has made its report.

This report the JOURNAL prints in full. The findings are of paramount interest to all architects. Their popular significance transcends the local limits within which they are intended to apply. The text follows:

January 23, 1928.

HON. GEORGE J. RYAN,
President Board of Education of New York City,
500 Park Avenue,
New York, N. Y.

DEAR SIR:

The school buildings of New York are in general honest, safe, efficient, and appropriate to the purpose and have been designed with prudent regard to the use of school funds. On the whole, the public has reason to be proud of its school buildings. This in brief is the unanimous opinion of this Advisory Committee.

Your Board extended an invitation to President H. Van Buren Magonigle, of the New York Chapter of the American Institute of Architects, and to President John P. Hogan, of the New York Section of the American Society of Civil Engineers, to appoint advisory committees including themselves as *ex-officio* members.

In response to that request the undersigned, acting as a joint committee, have held several conferences with yourself and other officers of the Board of Education and representatives of the office of the Superintendent of Buildings. We have reviewed commendable working drawings and very complete and well-drawn specifications submitted to us.

The members of this committee have had knowledge of the many school buildings erected during past years under the Board of Education and have taken occasion during our present inquiry to examine several of the buildings in which you have found your most serious difficulties. We report at the outset that those difficulties are the same which are being encountered in various classes of buildings erected under private as well as public ownership. They have to do principally with penetration of water after long-continued rains and do not affect the present structural safety of the school buildings.

Some of the difficulties referred to are problems deserving of careful consideration and their solution will be profitable alike to public and private ownership and should be suggestive of certain uses of materials and methods of construction which may well be adopted as minimum standards for new buildings. This report will deal in a general way with your problem as a whole and then undertake in the form of a supplement or appendix to make specific suggestions for future construction and recommendations as to procedure for repairs of present buildings.

Your questions referred to problems relating to the repair and maintenance of existing school buildings and to use of materials and methods of construction for prospective new buildings.

First, then, as to repairs and maintenance of existing buildings. The Board of Education has under its jurisdiction some nine hundred buildings. It is obvious that in that number of structures, wear and tear of ordinary use and the action of time and the elements are bound to cause deterioration in first rate buildings sufficient to require the attention of a permanent part of your organization to secure reasonable endurance and a condition permitting continued and efficient use of the buildings. Periodical inspection for timely discovery of need of repairs together with the service of a small experienced force kept constantly employed on routine repair work and ready for prompt shift to emergency call, is recommended as a time-saving method and less expensive than innumerable separate contracts.

Second, again, as to prospective school buildings. It would be difficult to exaggerate the magnitude and importance of the building work in charge of the Board of Education. That is evident when one thinks of the one and one-quarter million children in the present nine hundred school buildings and the annual building program which, during 1928, will provide for the expenditure of over thirty millions of dollars.

It needs no argument therefore to emphasize the importance of doing well the greatest school building project in America. You have a right to the best possible architectural office to carry out that project. That office must possess a capable personnel throughout and be a well-organized force of designers, engineers, draftsmen, and superintendents. It is of supreme concern that the head of the office shall be an architect qualified to maintain the morale and direct the activities of that best possible organization.

This committee recognizes some difficulties peculiar to the conduct of public building work. Open competition and civil service rules, necessary and commendable as they are, make it more difficult to secure high grade construction work for public buildings than is the case

NEW YORK'S SCHOOL BUILDINGS

under private ownership. This fact brings forward the importance of simplifying and standardizing details and methods of construction so far as practicable, and also of the necessity of special effort to secure effective supervision of construction work. The essentials for the organization of an office adequate to carry out your work we would outline as follows:

1. An architect as head who is trained in artistic design and thoroughly versed in methods of construction, structural design, and possessed of administrative ability. He should have a background of broad experience in large building construction and be qualified in writing specifications and letting contracts. The entire architectural, engineering, and supervising staff and repair force should be under his direct authority and he in turn should be responsible to the Board.

2. Draftsmen schooled in principles of planning, and esthetic and structural design.

3. Structural engineers to work out foundations and framing details.

4. Mechanical engineers to design the electrical, plumbing, heating, ventilating, and other mechanical equipment.

5. Specification writers and accountants.

6. Staff superintendents and inspectors, headed by a chief competent to train the staff and direct their work, including a service which will provide systematic tests of cement, brick, and other materials under contract, and with authority to cooperate with other municipal departments and university or government laboratories which may furnish research data or assist in enforcing specification requirements.

7. A clerk of the works continuously employed on each building under construction.

8. Repair and maintenance staff hereinbefore described.

This committee of advisers deems it appropriate to stress the vital importance of intelligent and effective supervision. However perfectly a building is designed structurally and however well specified as to use of materials and workmanship and methods of construction, defective materials actually supplied and heedless or poor workmanship may produce a continuous and unnecessary permanent outlay for repairs and upkeep.

If so desired, after a competent architect has been selected to head the architect's office with full authority to organize a force adequate for the care of existing buildings and for the carrying on of the very large building program for which the Board of Education is responsible, this joint committee would be at his service in an advisory way. We should be glad moreover to join you in an appeal to trade unions for their help in securing an improved standard of workmanship. The most capable superintendence cannot possibly secure a brick wall well bonded and with cross joints flushed solid, or a straight first-class job of plastering, without the conscientious cooperation of skilled mechanics. The life or durability of buildings and the economic interest of the community in their construction and maintenance is, to a large extent, in the hands of the labor organizations, and their cooperation would be invaluable.

The committee desires to express its profound hope for the continued and increased success of the building work of the Board of Education. We trust that an ever higher standard will be your worthy endeavor. The educational effect of good architecture upon the millions of pupils is no less important than instruction obtained from text books. Well constructed buildings, artistic in the best sense, must have an influence upon the national taste and standards of living immeasurable in extent.

Very truly yours,

CHARLES BUTLER
J. VIPOND DAVIS
CHARLES H. HIGGINS
JACOB S. LANGTHORN
C. H. STENDEL
D. EVERETT WAID, *Chairman.*

THE COMMITTEE'S SUPPLEMENTARY REPORT

January 23, 1928.

HON. GEORGE J. RYAN,
President Board of Education of New York City,
500 Park Avenue,
New York, N. Y.

DEAR SIR:

Supplementary to our general report of even date, we submit herein comments and recommendations, with reference to specific troubles experienced in existing buildings and questions as to their correction and adoption of materials and methods, intended to obviate similar difficulties in future work.

(1) *Water Penetration of Walls:*

During the past year it appears that in school buildings and in buildings generally there has been an unusual amount of water penetration through masonry walls sufficient to injure mural decorations and to damage floors. Continued rains will drive water clear through soft or porous brick. Sometimes no ill results occur even from porous brick because up to the point of saturation the water is held as in a sponge until it evaporates. But while hard brick are better than soft, the principal cause of wall leakage is due to porous and open joints. The greatest pains should be taken to insure that cross joints entirely through the wall shall be flushed solid with mortar. The mortar should be of Portland cement and sand not poorer than 1:3 with the addition of not to exceed 15 per cent of hydrated lime. To correct leaky walls the outside joints should be raked and repointed, and open joints filled as deeply as possible. In extreme cases outside waterproofing may be necessary but, if effective, is expensive and at the best of doubtful permanency.

It is of great importance that walls shall be well built, in the first place, with good brick and solid joints. A well laid solid brick 12-inch wall waterproofed inside as an additional precaution against leakage and then furred with hollow tile, to prevent moisture from condensation, is most dependable.

A four-inch brick facing with hollow tile backing may make a satisfactory wall if laid with extreme care to insure a real masonry bond (not dependent upon metal ties) and to insure solid joints. But considering the special supervision necessary, we would not recommend 4-inch face brick. The use of 8-inch brick with hollow backer tile as suggested by your department is far preferable although it means three kind of brick and tile on the scaffold. If backer tile are used, we recommend that it be coated on the inner face of wall with two coats of semi-mastic high-grade waterproofing.

We recommend the above described solid brick wall furred, as more advisable for schools than any tile backed wall.

We recommend that all exterior brick walls, including the inner face of parapets or coping walls, be constructed of brick having a low degree of absorption. Common or sand-lime brick should not be permitted. We recommend that a full joint be used for face brick generally and that a tool be applied by the bricklayer as his work proceeds, in order to compact the mortar and leave a bevelled weather or a half-round concave joint.

(2) *Coping Walls:*

Many cases of water penetration of walls in various classes of buildings are traceable to coping walls. Even in supposedly high-grade buildings, water from copings and inside face of coping walls finds its way several feet vertically down through the center of the walls and causes damage to plastered wall and ceiling surfaces. Copper cap flashing should be carried up from a level 8 inches above the roof surface and continued entirely through the wall or to within an inch of its outside face. The base flashing is assumed to extend at least 12 inches above the roof line.

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To correct existing troubles of this nature, the entire inside face of coping walls is sometimes covered with copper which should be carried across the top of the wall either above or beneath the coping. In the case of extensive coping walls of schools, an inch coating of gunnite over inner face of wall and over top of wall would doubtless be effective and practicable if a suitable machine can be obtained at reasonable expense, and enough area is to be covered to justify the outlay.

Cornices or other projecting courses if used should be completely covered with lead or lead coated copper flashed into the walls. For new work this covering should be built at last 4 inches into the walls.

(3) Spandrel Beams:

Steel spandrel beams should be thoroughly waterproofed to prevent wall leakage and also to protect the steel from corrosion.

(4) Parging Columns:

All steel columns in exterior walls should be parged with a heavy trowel coat ($\frac{1}{2}$ -inch) of Portland cement mortar (1 to 3 plus 5 per cent of lime) carried up 5 feet or more in advance of the walls. The brick or tile wall work should be flushed solidly against the parging. Two inches of solid gravel or stone concrete all around columns is still better than parging but more expensive.

(5) Pent Houses:

Pent houses should be built as described for main external walls or else covered completely with copper.

(6) Painting Plastered Walls and Ceilings:

We recommend that when practicable to do so the painting of walls and ceilings be deferred a year after completion and occupancy of buildings. Such procedure permits complete evaporation of moisture which might otherwise be sealed in, and avoids frequent lime burning of wall decoration. When necessary to paint immediately, damage to the decoration can be avoided by first washing the plastered surfaces with a preparation of sulphate of zinc.

(7) Ceilings:

This committee commends your use of unplastered ceilings. The underside or soffit of structural concrete floor slabs can be given an acceptable appearance by suitable construction of forms. Such treatment may contribute to economy in cost and avoid danger of falling plaster. If for acoustical or other reasons it is desired to plaster ceilings, we recommend the use of metal lath as the safest method and one which can be used to conceal conduits and beams and to secure a flush ceiling surface.

Very truly yours,

CHARLES BUTLER
J. VIPOND DAVIES
CHARLES H. HIGGINS
JACOB S. LANGTHORN
C. H. STENGEL
D. EVERETT WAID, *Chairman.*

Board of Reference Considers Criticism of Contractors

INCREASING criticism, by general contractors and sub-contractors for building work, of the character of specifications and drawings prepared by some architects and engineers, upon which definite, competitive and binding proposals are expected, has convinced the Boston Society of Architects that these criticisms should receive serious consideration and that steps should be taken, when criticisms seem to be well founded, to bring about a better and fairer order in these important features.

Fifty-five quotations from current specifications and plans were brought to the attention of the Society several months ago, and a committee was appointed to study the same and report with recommendations. The criticisms mainly related to vagueness or insufficiency of information. The Committee made careful study and in its formal report stated that all the criticisms were justified and that the Society should take positive action to correct any such improper conditions.

The Society adopted the recommendations of its Committee and decided that to deal with the situation properly, a permanent Board should be set up by the Society, with cooperation of other organizations concerned in such matters, such Board to be authorized to consider criticisms, use its influence to adjust cases, and

gradually develop minimum standards to be observed in the preparation of plans and specifications, said standards to be acknowledged and used by architects and engineers as good practice.

The Society therefore, acting with the cooperation of the Boston Building Congress and the Boston Society of Civil Engineers, has set up a Board of Reference composed of persons appointed by the three organizations, in the hope that through the opportunity thus offered for consideration of criticisms, and by the Board's activities and influence, the makers of plans and specifications will have a clearer understanding of the importance of presenting their problems with fairness, precision, and definiteness, so that contractors may clearly understand the problems and may make proper and definite estimates.

The bodies uniting in the creation of this Board believe that the cases already considered furnish ample basis for beginning the formulation of minimum standards and with further cases which will be considered by the Board, a code can be framed which will be to the great advantage of all concerned.

The Board is composed of twelve members: five selected by the Boston Society of Architects, five by the Boston Building Congress, and two by the Boston Society of Civil Engineers.

INSTITUTE BUSINESS

The procedure of the Board is somewhat as follows:

Whenever a general contractor or sub-contractor, competitively bidding on plans and specifications, discovers therein any requirements which, in his opinion, are unfair as to general conditions and guarantees or inadequate in their explanations, he is invited to submit the matter promptly to the Board, through its clerk, *before the competitive proposals are handed in*. The source of such information will be confidentially treated by the Board. If the Board thinks the bidder's criticism justified, it will call it to the attention of the maker of the said plans and specifications. If, in the opinion of the Board, the criticisms are not satisfactorily answered by the maker of the plans and specifications, he will be asked to amend them or issue additional explanatory information to cover the omissions or defects. Should he decline to issue such amendments on the plea of lack of time, but with the assurance that thereafter such inadequacies will not occur in his work, the Board will consider the case closed. If, on the other hand, the maker of the said plans and specifications should refuse to acknowledge the justice of the criticisms and to correct them in future work, the Board would then make a formal report on the case, filing copies of the same with the proper officers of the Boston Society of Architects, the Boston Building Congress, and the Boston Society of Civil Engineers.

The cases considered will supply basis for items in the future minimum-standards. At intervals all such items will be tabulated in the form of a Code of Practice which the above-named organizations will be asked to approve. Such approval will constitute a declaration of proper practice in the preparation of plans and specifications for competitive estimating purposes. It is expected that the Code, with illustrative cases, will be printed from time to time and widely distributed to all the local factors in the building industry.

It is not the function of the Board to intervene between architects or owners and contractors *after contracts are once made*, but if the preliminary work of estimating can be put upon a proper basis, in accordance with such a Code, it is believed that the probability of later disputes will be largely diminished. The Board, therefore, will not function as arbitrators. In the opinion of the Board, provisions for "arbitration" should be embodied in some form in all contracts for building work; the Standard Documents of the American Institute of Architects make specific provision for such service.

William D. Austin is chairman of the Board, and William H. Sayward, the clerk. The constituent groups are represented as follows:

Boston Society of Architects: William D. Austin, Charles A. Whittemore, Charles W. Hull, G. Houston Burr, and Wendell P. Phillips. Boston Building Congress: William H. Sayward, Fred A. Wilson, Harry W. Fitts, Arthur C. Tozzer, and William H. Oakes. Boston Society of Civil Engineers: George L. Mirick and Frank A. McInnes.

Institute Business

The Sixty-first Convention

OFFICIAL NOTICE TO MEMBERS

The Sixty-first Convention will be held in St. Louis, Mo., on May 16, 17, and 18, 1928. Information concerning the program of the Convention, hotel headquarters, transportation, and similar matters, will be sent to every member in due course.

The attention of all Chapters is called to the desirability of electing delegates well in advance of the Convention. Some Chapters do this customarily, and in addition discuss in Chapter meetings those subjects which may come before the Convention for consideration. The advantage of this procedure is that the delegates of the Chapter are informed of the sentiment of its membership, and can truly represent that membership on the floor of the Convention.

Information concerning the Convention and the matters to be considered and acted upon by it will appear in each number of the JOURNAL issued prior to the Convention.

Nominations of Officers

As required, the Secretary now advises each member of his privilege of nomination, by petition, under the procedure indicated in Section 1, Article X, of the By-Laws. This section provides that any fifteen members from not less than two Chapters may nominate, by petition, candidates for the offices of Director and President, Director and First Vice-President, Director and Second Vice-President, Director and Secretary, and Director and Treasurer, about to become vacant; and that any fifteen members from not less than two Chapters within a Regional District may nominate a candidate for Regional Director from that district, when the office is about to become vacant, provided said nominations are filed with the Secretary of the Institute not less than thirty days prior to the Convention at which the election is to take place.

The offices and directorships to become vacant at the time of the Sixty-first Convention are those of President, First Vice-President, Second Vice-President, Secretary, and Treasurer; and those of three Directors whose terms expire.

Candidates for Directors shall be selected from members of the Regional Districts where vacancies are about to occur.

The three Directors to be elected at the coming Convention will represent the three Regional Districts named below:

No. 1, The New England District—

States: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.

Chapters: Boston, Connecticut, Rhode Island.

No. 2, The New York District—

States: New York, Porto Rico, Virgin Islands.

Chapters: Brooklyn, Buffalo, Central New York, New York.

No. 6, The Central States District—

States: North Dakota, South Dakota, Minnesota, Wisconsin, Iowa, Nebraska, Kansas, Missouri.

Chapters: Iowa, Kansas, Kansas City, Minnesota, Nebraska, St. Louis, St. Paul, Wisconsin.

The names of all nominees filed with the Secretary of the Institute not less than thirty days prior to the Convention will be sent to each member at least two weeks in advance of the Convention.

The complete roster of present Officers and Directors may be found on page 9 of the *Annuaire*, and in each number of the JOURNAL.

FRANK C. BALDWIN, Secretary.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Applications for Membership

TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

BOSTON CHAPTER	William W. Drummey, Hampton F. Shirer
BUFFALO CHAPTER	G. Morton Wolfe
CENTRAL NEW YORK CHAPTER	Le Roy P. Burnham, David Wm. Jones, Walter M. Nugent, Francis R. Scherer
CHICAGO CHAPTER	Paul Gerhardt, Jr., Carl Edward Heimbrodt, Ralph D. Huzagh, Harry Dodge Jenkins, De Witt J. Manasse, Elmer C. Roberts, John Neal Tilton, Howard J. White
CINCINNATI CHAPTER	C. H. Ferber
CLEVELAND CHAPTER	Clayton L. Aiken, Harold O. Fullerton, Anton George Nosek, Jr., Paul Joseph Ockert, Gilbert Pierson Schafer, Lawrence J. Weiskopf
COLUMBUS CHAPTER	F. Leo Smith
DETROIT CHAPTER	Emily H. Butterfield, G. Frank Cordner, Frank Eurich, Jr., Hubert F. Howe, Andrew P. Morrison, Milton Wallace Pettibone, Herbert G. Wenzell, Wm. C. Weston
FLORIDA CHAPTER	Fred M. Curtis
GEORGIA CHAPTER	Phil Shutze
GRAND RAPIDS CHAPTER	Roger Allen, Frederick W. Knecht, Wm. K. Rindge
INDIANA CHAPTER	Richard E. Bishop, Charles Henry Houck, Guy Mahurin, Walter Scholer, George F. Schreiber, George C. Wright
IOWA CHAPTER	William L. Perkins
KENTUCKY CHAPTER	Flournoy G. Hagan, Otto D. Mock
LOUISIANA CHAPTER	Alan Cameron Reed
MINNESOTA CHAPTER	Anton Jensen
NEBRASKA CHAPTER	J. P. Helleberg
NEW JERSEY CHAPTER	J. H. M. Dudley
NEW YORK CHAPTER	Edward P. Chrystie, David Colville, Frank P. Whiting
NORTH TEXAS CHAPTER	Sam Biderman, Maeon O. Carder
NORTHERN CALIFORNIA CHAPTER	Eldridge T. Spencer, Roland I. Stringham
OREGON CHAPTER	Harry A. Herzog
PHILADELPHIA CHAPTER	Walter Antrim, George Edmund Edkins, Charles S. Hillman, William H. Lee, Franklin R. Lyster, Harold M. Saunders, Albert F. Schenck, J. Clifford Shawde, Thoralf M. Sundt, Wm. McKee Walton, Bruce C. Wenner, Charles E. Woodnutt, Stanley Yocom
PITTSBURGH CHAPTER	Raymond Clarke Long, Charles W. Tufts
SOUTHERN CALIFORNIA CHAPTER	Henry Carlton Newton
SOUTHERN PENNSYLVANIA CHAPTER	J. Burn Helme
ST. LOUIS CHAPTER	Jesse L. Bowling, Angelo B. M. Corrubia, P. John Hoener
TENNESSEE CHAPTER	Allen N. Dryden, Gordon Laidlaw Smith
WASHINGTON, D. C., CHAPTER	George P. Bogue, Edward T. Dunlap
WASHINGTON STATE CHAPTER	Joseph Lawrence Skoog, George W. Stoddard
WEST TEXAS CHAPTER	R. Newell Waters

You are invited, as directed in the By-Laws, to send privileged communications before March 31, 1928, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty-day period an extension of time for purpose of investigation.

FRANK C. BALDWIN, Secretary.

1927 in Art

The American Art Annual for 1927, Vol. XXIV, just issued by the American Federation of Arts, is the only complete book of reference published on contemporary activities in art in this country.

"Who's Who in Art," a directory of painters, sculptors and illustrators, containing names, addresses and biographical data of 5,056 artists, is featured in this latest volume. This directory has not appeared since 1925, hence there are many new names; and a number of familiar names missing, of artists who passed away in 1926 and 1927.

Gifts of money totaling almost \$19,000,000 were made to art museums, educational institutions and communities for the advancement of art in its many phases, according to the "Year in Art" section, a review of 16 pages which begins the volume. In addition, it lists gifts and bequests of buildings and collections valued at many times that sum. To mention but one of these gifts, the Henry E. Huntington collection of British masterpieces, his library and buildings to house them, left to the State of California, is valued at \$50,000,000.

A record was established for building activities by art museums and schools during the year, with the opening of new buildings, wings or galleries by 16 institutions. Twelve notable war memorials, predominantly sculptural, were completed or dedicated during the year, as well as more than 40 other works in sculpture.

New York City has consistently broken its own annual record for several years as a world market for works of art. The section in the new American Art Annual devoted to "Paintings Sold at Auction" occupies more than 100 pages. Nineteen paintings brought more than \$10,000 apiece, 15 of which were included in a single sensational sale, that of the Stillman Collection at the American Art Association. One of these paintings, Rembrandt's portrait of his son, "Titus in an Armchair," fetched \$270,000, almost double the former record price paid for a painting sold at auction in the United States.

In the Annual's list of nearly 100 artists and patrons of art who passed away during the year are such well-known names as Edward H. Pothast, Oliver D. Grover and H. Bolton Jones, painters; Guy Lowell, architect; Coles Phillips, illustrator; Henry E. Huntington, Jules Mastbaum and Arthur A. Hamerschlag, patrons of art.

A record of consistent progress is found in the new Annual's sections on art museums, associations and schools. Kentucky, one of the few States without an art museum, until 1927, joined the majority during the year, with the opening of the J. B. Speed Memorial Museum in Louisville. Thirty-five States now have one or more museums and galleries of art. Every State in the Union has one or more art associations or societies, including Nevada, in which one was organized for the first time last year. Arizona, Nevada and Wyoming are the only States which have no schools of art. In 45 States it is possible for students to obtain instruction in one or more schools, a remarkable record when one recalls that prior to 1860 only New York City and Philadelphia possessed art schools of importance.

The new Art Annual contains in addition, a directory of art dealers throughout the country; lists of magazines and newspapers which are wholly devoted to art or give space to art news; 17 full-page, half-tone illustrations, reproducing paintings, sculpture, etchings, and photographs of artists and museum buildings. There are also complete indices, including cross references.

Editorial

ADVERTISING

In regard to advertising. The subject comes up once in awhile and takes a position that is quite out of proportion to its importance in relation to other things. Certain members of the profession would like to advertise and certain members do so. Others are offended by this and ask whether or not the Institute looks upon advertising as good practice or not.

The first clause of Article 6 in the Principles of Professional Practice states quite clearly that "An architect will not advertise for the purpose of self-laudatory publicity." This is not a prohibition, but it is a statement that in the eyes of a majority of the Institute advertising is a thing that is not done by one who calls himself an architect. It does not mean that if one chooses to disregard this definition of good practice he will promptly be punished, but it does mean that, in the eyes of the majority of the profession, he is doing something that this majority does not like. It is possible that the advertisement of one's personal name and qualification might become so objectionable that the majority would wish to express itself upon the subject just as any group does when one of its members persistently oversteps customs that have been found to be workable.

Those who believe in advertising have, as an illustration, the customs of the business world. It is nevertheless quite possible that the arguments which apply to ordinary manufactured articles do not apply to the advertisement of an individual. If one has a "thing" to sell it seems to be appropriate and necessary to describe it to the world in such a vivid and alluring way that the world wants to buy it. New demands, perhaps useless ones, are created and this is brought about by newspaper and magazine publicity. The advertisement of an architect is quite another matter. He has no new thing to make public. All that he can do is to advertise himself and his personal qualifications and this has always been a difficult thing for one to do gracefully. There is not the slightest use in trying to be dignified about it, because to whatever extent dignity is expressed to that degree the advertisement is wasted money. A photograph of the architect indicating an honest open countenance might make an appeal, but a long list of names in the daily paper giving addresses and stating that one is registered only duplicates the business section of the telephone directory and costs more money.

If advertising is to be the rule, let us do it well. Let each office have a professional advertising manager or

agent who will think up new ways. So far we are only timid amateurs, but if we will really tackle this job our leading architects will be those whose names are seen upon great billboards; and these names will probably take the place of those great manufacturers who are now deciding to discontinue billboard advertising. This will please the billboard people and there is a point there which we should consider. No one wants us to advertise so much as the advertising agencies, newspapers and magazines. Architecture is an almost untrodden pasture and these gentlemen are very anxious to get in.

Those who tentatively put cards in technical magazines are giving that encouragement to the other advertising agencies which they have been waiting for. It is easy to say that the card was inserted to help along a struggling publication, but other struggling publications will come along and very soon the architect will find that the newspapers and magazines will become rather more than insistent. It may profit the first architects who start down this road, but when the others have followed we will have built up a new and growing expense for ourselves and our position relative to one another will be exactly where it was when we started.

New schemes for making money are almost always old schemes dressed up differently, but the various agencies who want to share our commissions hardly take the trouble to make any change. Architects' eyes are easily dazzled. This applies to several other things which are now going about and which are all forms of advertising.

Much of this is meant to indicate the folly of advertising. As to its propriety, professions have always divided upon the subject; but doctors, lawyers and the like have long since settled the question that some of us are now puzzling over. The Institute has issued the statement that an architect will not advertise. The inference is that it is unprofessional to do so. There are many things which are considered to be unprofessional and some are worse than others. Advertising is not so bad as an attempt to injure the reputation of a fellow practitioner. Prompt action would follow the latter and a certain kind of patience may be accorded the former; but those who advertise must understand that they have placed themselves squarely against the view of the majority and must not be surprised if the majority concludes that some one has gone too far.

ABRAM GARFIELD,

Chairman, Committee on Practice, A. I. A.

Some Trends in Architecture

Correspondence of THE JOURNAL

Paris, February

IF we were tempted to forget the important part that the builders and the workmen pay in the improvement of architecture, by reading the monthly review of the stone-masons and of the contractors of the City of Paris and of the Seine region, we would be brought back to a more rational understanding of things.

This important group, the most numerous and the wealthiest in the building industry, publishes in its *Revue* different articles of distinguished contributors chosen from engineers, architects and lawyers. The builders themselves, several of whom are graduates of the government colleges such as the Ecole Polytechnique, the Ecole des Beaux Arts, the Ecole Centrale and the Ecole des Arts et Metiers, contribute much to this publication.

The amount of space allotted to history and archaeology is significant, and articles of this type give the reader a change and rest from his calculations regarding concrete reservoirs and financial cares.

Thus, we have learned that our colleague M. Feildel had collected some very rare documents pertaining to the building trades, among which the drawings make quite an imposing ensemble. To the same *Revue* M. Imert has just contributed a very witty study on the "Folklore of the Workingmen."

The old songs which were traced back reveal the pride of the workmen for their job. In spite of the political influences which tend to make the worker disinterested in anything which does not pertain to his wages, this sentiment is not altogether lost.

If one is able to speak to a worker on a building under construction, one is pleased to notice how much cooperation one may still rely upon among the stone-cutters and the carpenters.

Anyway, if only for the sake of curiosity, it is interesting to note developments of the past. Undoubtedly, in America, Canada, and Louisiana, certain elements would be found which have remained in a purer state than those in stormy Europe. Besides, there are those who believe that the stone-cutters and the carpenters will soon have no *raison d'être*. Among those who share this belief are the fanatics of the reinforced concrete religion. And, judging from the drawings in the section devoted to architecture of the Autumn Salon, one would be led to believe that the modern architect has given up all the traditional methods of construction.

However, it should be remembered that the number of architects who exhibited their work was very small compared with the total number of architects. It does include, nevertheless, an elite of passionate workers, whose attempts will certainly have an influence on their staid and more conservative colleagues.

This year, nevertheless, one has a feeling that their evolution has slowed up. Perhaps, the road they have chosen is but a narrow lane. Claiming that they have again found the road of archaic simplicity, they have lost themselves in the desert of excessive simplification, and this simplification excludes much expression.

The neophytes of this art all rely upon parallelipeds pierced with rectangular holes. When the study of the distribution of the important and the unnecessary is made by an artist like Lurcat, whose mind is trained by intensive classical studies, the result is interesting, and at times quite satisfactory.

If Mallet Stevens, who exhibits a relay of fresh horses distributing gasoline, obtains a luring piece of work, it is because he multiplies the

useful details, and is not afraid to bring them out by decorative research, color, lighting effects, or windows. But the disciples fail to comprehend all the artistic knowledge accumulated by those whom they consider their masters, and rejoice in an architecture which, after their fashion, one could compose or express without further knowledge than the art of tracing a straight line with a ruler, and as far as construction is concerned, it is useless to worry about it, as reinforced concrete will always permit the realization of any given plan.

Besides, we have known similar excesses in the youth of preceding generations, who thought that cleverness subduing the conventional sketch of an architect, was the only requirement necessary for the creation of an architectural masterpiece.

The most interesting contribution is that of M. Le Corbusier, but one must take the trouble to read about the imperfect reproduction which he gives of the drawings he presented for the contest of the League of Nations.

For those who are satisfied with a superficial glance, it appears that it has to do with a systematic defeat of the challengers from the classical team, but a careful study reveals, on the contrary, that M. Le Corbusier knows and uses in a rational manner all that pertains to the truth, and to that part of tradition that is eternal.

The grand hall extending towards the Lake, flanked by a distinguished-looking porch, seems to make up the more remote part of the design. However, one has a feeling that it is waiting for an extension of its buildings, which, in the future, would place it back again in the center of the organisms of which it is the moving spirit.

The wing of the buildings running parallel to the shore of the Lake, with its long line of window frames running almost without interval, gives expression to the study rooms which it shelters.

The design of the grand hall shows the attention the designer gave to the matter of acoustics. But I do not believe it would be possible to hear in the numerous places the plan suggests, unless loud speakers were used. If that be the case, the distasteful design of the grand hall would not be justified.

It has a trapezoid design, and is narrower at one extreme than at the other. I think that a design less complex, but better adjusted to the square, rectangular or circular forms, would better harmonize with the general and idealistic order of business that must necessarily predominate in that hall.

I do not think we should hold with the critics who maintain that the great bareness the front of the buildings presents will give it a cheap appearance, and that the coatings on the front of the buildings could not endure even a few years without looking very sad.

One must give the designer credit of believing that he will not build a public monument in the same manner as he builds little houses, the photographs of which he shows us, with economical means, and perishable coatings, which is permissible in low buildings, which can be easily reached and repaired. There are other means of attaining a sought-for effect: the uppermost part of the Palais des Doges, and the frontage of the Pantheon in Paris are examples of this.

The idea of a porch in the center seems to me susceptible of a very successful development. The resources of sculpture, voluntarily neglected in other parts of the building, are brought in here to emphasize the general significance of this building, by spreading itself over the wall of the grand hall. The drawing, conservative though it is, gives one the impression of an exceedingly well-thought-out design.

SOME TRENDS IN ARCHITECTURE

But to whom will the care of making the plans and building this unusual edifice be given? We are told negotiations are under way. Not enough excellent projects are known so that one may form an opinion; but if the plan of M. Le Corbusier were adopted, I think it quite possible that his work would be worthy of the programme.

At all events, one must congratulate this artist, who, through the work of his bitter and exaggerating critics, was considered in the light of a destructive person, for he was not afraid to take part in a contest where he exposed himself to a good many knocks after he had made no money himself.

The works of M. Otto Bauer, Viennese architect, exhibited in this Salon, also interests us, but his drawings are too incomplete for any profit to be derived therefrom.

As contrasted with the exclusively modern works, M. Clozier gives us a series of unassuming residences suited to the different regions of France, and at the same time, inspired both by the tradition and material resources of each region: therein lies a path which should not be abandoned and which does not exclude the satisfaction of all the demands of modern life.

One fact is especially noticeable in an exhibition of architecture which brings together works from different countries. It is, namely, that, on account of different rules of construction, the architects work according to their nationality in certain limited spheres.

What insufficiently-warned critics assume to be personal originality is often simply a consequence of these rules. Thus, unjust conclusions, capable of giving public opinion the wrong impression regarding the worthiness of artists, result.

I often hear French architects accused of being timid because their houses are not more than thirty meters high, and other people think our American colleagues are affected with myopia because they erect buildings forty stories high or more. All these people do not know that the architect has not the same freedom as the painter or the sculptor, who, as a general rule, does not have to depend on a customer. Nor are they otherwise limited; not even the doors to the exhibition hall can check them, for I have seen statues come in in sections, and rolled up paintings with their frame taken apart so that they might be set up again.

I have likewise noticed the sad position which architecture, considered as the most modern of the arts, forces contemporaneous sculpture to assume.

In the blessed pre-war days, there was scarcely a home which did not have a statue to decorate an entry way or a salient point. This resource is getting smaller and smaller for the artist, and the financial situation of many artists is truly sad. A few have found an opportunity to use their talent by designing busts and mannequins which are displayed in the windows of the large novelty and department stores.

But the craze of modernism is even stronger there than elsewhere, and the real sculptors are eliminated by daring competitors who are all the more appreciated because they interpret nature in a fanciful way.

However, a very modern architect attributed the absence of sculpture in the works of certain young men to the fact that they were poor at drawing. There is certainly some truth in this affirmation which is perhaps somewhat pessimistic. But one thing is certain, namely, that, no matter what intellectual or artistic tendencies attract a young architect, he should say to himself, first of all, that drawing is the language through which he will have to express himself.

And if, through a conviction of his, he does not wish to say everything that the drawing may suggest, he should, first of all, make sure that he is capable of translating on paper the most unexpected whims of his imagination.

G. F. SEBILLE.

From Our Book Shelf

Author Answers Reviewer

In the year 1907 *Technical Literature*, then edited by Mr. Harwood Frost, offered a prize for the best essay on "The Ideal Book Review." The writer won the prize, his essay being published in the April 15, 1907 issue of the journal mentioned. In the September *JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS* of the past year there was a book review signed by Charles W. Killam that met at every point the requirements judged by the author to be those of an ideal book review. His only regret is that it was a book of his¹ that was the subject of the review. He trusts that you will give him space to touch upon a few of the points raised by the reviewer.

The reviewer and the writer approach the subject of teaching structural design from two opposing viewpoints. Mr. Killam has the viewpoint of the professor in a high-grade technical school, the students of which are graduates of high schools. Furthermore, before they are permitted to study structural design they must have completed the ordinary mathematical course given in an institution of college grade. The writer has been in active practice for forty years, and for a great many years, during that time, he taught in evening schools the subject of structural design in wood, steel, and reinforced concrete. This has been said in the preface of the book. Few of his students had studied algebra, yet they actually were working as draftsmen and designers in the offices of contractors, architects and manufacturers. His method of teaching was developed to make these men less dangerous.

Mr. Killam says that the method given on page 18 for obtaining the maximum bending moment on a beam supporting a uniform load is a method not generally applicable. He thinks that the writer should have computed the algebraic moments about mid-span, rather than by multiplying the load on the half-span to the center of gravity. Both methods are given in the book. The reason why the criticized method, which, by the way, has the support of many authorities, was given first was that the students were not prepared to learn the algebraic method. They were led gradually from the study of cantilever beams to beams on two supports. The method preferred by Mr. Killam is presented on pages 21 to 27, inclusive, and on page 34, where the formula is presented. It is necessary only for the student to let $x = l^2$ to obtain the expression for the bending moment for a uniformly distributed load.

Mr. Killam also says that on page 58 the writer should have taught the students to measure moment arms at right angles to the line of action of forces. Here, again, the method given was the simpler one, considering the mathematical training of the students. The method Mr. Killam prefers is also given, in detail, on page 61 in order that the students may be able to understand the general method; also its whys and wherefores.

Mr. Killam criticizes somewhat severely an end joint mentioned on page 172, but it is a very old one and possesses so many advantages that it is used almost universally by engineers whenever the alternative is an end joint of the form shown in Fig. 99 on page 169. It is a real thing and not a rule-of-thumb, empirical, carpenters' joint. He also has a good word for the strap joint, which he says the writer does not mention in the book. It is evident that he overlooked the illustration of this same strap joint on page 143, where it was condemned and the reasons given for the condemnation. In this connection we should not forget the experiments made by the late J. W. Kidder about 45 years ago, some in the laboratories of the Massachusetts Institute of Technology, and some in the laboratories of Cornell University on end joints

¹ Practical Structural Design in Timber, Steel, and Concrete. By Ernest McCullough.

of roof trusses of wood. The strap joint was thoroughly discredited in those experiments.

The book is now in the third edition and several thousand copies have been sold. Hundreds of letters in my possession would indicate that it has been helpful to the self-tutored men for whom it was prepared. A large number of critics have reviewed it, and the general impression appears to have been more favorable than that expressed by Mr. Killam, with whom the writer has no quarrel. The frankness of the review has met with his approval, mingled with regret that the reviewer overlooked some things to which your attention has been directed above. He presents a formidable list of numeric errors, incomplete, imperfect or incorrect diagrams, the wrong use of words, incorrect statements and wrong methods. He merely mentions pages, however, and it will be a task requiring several hours, perhaps days, to hunt for them on the pages mentioned and check them. He may be right in some cases. He may be wrong, for none of us can be accurate in everything. Your readers may rest assured, however, that a search has been started for all of these things and they will be corrected in the next edition, if your reviewer is right. In the meantime if any of your readers already possess the book and are disturbed by the final paragraph in the review mentioned, the writer will be glad to hear from them, and will send them the corrections as soon as they are made. His address is 243 West 39th Street, New York, N. Y.

ERNEST McCULLOUGH.

House Heating With Oil Fuel¹

This book gives the architect and house owner information on oil fuels, burners, boilers, tanks, and installation. The author emphasizes the advantages of oil over coal in its adaptability to automatic initiation as well as automatic control of combustion. The installed value of domestic oil heaters put in by 21 companies in 1926 is given as about \$63,000,000, with estimate for 1927 of about twice as much. He deprecates comparisons of costs of oil and coal, because, although the relative heat output of any two fuels can easily be obtained, it is not so easy to evaluate the heat utilization; that is, the relative amount of heat delivered by the radiators. The purchaser is interested in the ready adaptability of oil heating to spring and autumn days when heat is needed for only a part of the day. He is also willing to pay something to get rid of coal and ash handling. He makes the general statement that houses which require 15 tons of anthracite per season will seldom find oil more expensive than coal. In discussing gas as compared with oil he mentions the fact that within a given three months gas companies in over 100 cities announced special rates for gas heating. He believes that there is no need of awaiting further perfecting of oil burners; that there are many high grade makes now available.

Fuels are discussed with warning that the right fuel must be used with the particular make of burner to be used. The theory and practical considerations involved in combustion are covered, continuous and intermittent types of burners described, and the advantages of boilers especially designed for burning oil are pointed out. In discussing efficiencies he mentions a coal furnace test which showed one-third of the heat output available at the registers, one-third wasted through the chimney, and the remaining third heating the house indirectly by escaping from furnace, pipes, and chimney. Oil burning is shown to deliver a larger percentage of the heat where intended. The author believes that a large percentage of the atmospheric burners now being offered to the public are, broadly speaking, not fit to be used, but he discusses them as well as the mechanical draft type.

The book has 354 pages, 7 x 10 inches, with numerous illustrations, but no makers' names are mentioned. It is in general just about technical enough for an architect to stand and understand.

CHARLES W. KILLAM.

The Modern English House²

This collection of more or less recent English country houses of medium size is well illustrated with plans and clear photographs of the exteriors. No interior views are shown. The introduction by R. Randal Phillips contains a brief historical sketch, counsel in general for those about to build a home and an exposition in some detail of what is up-to-date in England. The statement that, "The customary requirement today is that the dining-room and the kitchen shall be so placed . . . that the service is simple and direct," is borne out by three-quarters of the plans that follow while the other quarter show that there are still many Englishmen who are true to their tradition of placing these elements as far apart as possible. The houses which are modern in this respect correspond closely with the American notion, but in some cases a remnant of the old tradition creeps in, which makes a better plan possible, though an American housewife would probably hold out against it.

When the introduction gets down to details you may be surprised at, ". . . taps of white metal or with nickel plated surface are commendable, because they involve very little work in comparison with the polishing of ordinary brass taps," as you probably consider a brass tap no less than a museum piece and try to keep step with the current demand for the elimination of all metal which must be polished. Another bit of advice, that "It is handy to include in at least one bedroom a gas point for a ring, on which a kettle can be boiled" is wholly unintelligible to our younger generation and if your great aunt remembers this device she won't admit it.

It is probably notable that all of these houses have bathrooms but one further notes that it is common for one bath to serve six bedrooms and has misgivings that his next visit to England will be punctuated by shivering waits and furtive glances down the hall in contrast to the steaming bath before an open fire and behind a screen on which large towels are warming.

There are a few of those plans that ramble, almost stagger, and develop rooms of amazing irregularity, but would seem to have satisfied every whim of the owner and result in casual and comfortable interiors. The exteriors of these same houses are often so simple in mass, roof lines and balanced chimneys as to give no hint of the irregularity within, and in this respect will be viewed with satisfaction by anyone who is wary of the demand for the picturesque which so commonly results in mere deformity. However, there is some awkwardness, though not often to the point of ugliness, and a certain good taste or "not to be made a guy of" manner is the rule. Real grace is seldom to be found and the whole collection strikes an average short of inspiring.

A tendency may be noted toward porches but only a few have generous dimensions, generally being about the size of the pantry, and seem to be included with some reluctance.

The captions accompanying the pictures are in the manner of the realtor showing his wares, such as, "A thatched roof house in the midst of golf links overlooking the sea;" could anyone resist it? Another one, "Two bedrooms with a bath are provided on the ground floor, the larger bedroom opening onto a loggia. Such a plan would be especially suitable for an invalid with nurse in attendance."

An appraisal of these houses would be unfair without an acknowledgment of their gardens, which seem to be a pre-requisite, as the surroundings of even the modest among them are enriched by walls, terraces, pools, treillage and appropriate planting.

W. W.

¹By P. E. Fansler, E. E. Third edition, 1927. Heating and Ventilating Magazine Co., New York and Chicago.

²Edited by Country Life, with an introduction by R. Randal Phillips. Chas. Scribner's Sons., New York

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